Saturday Review

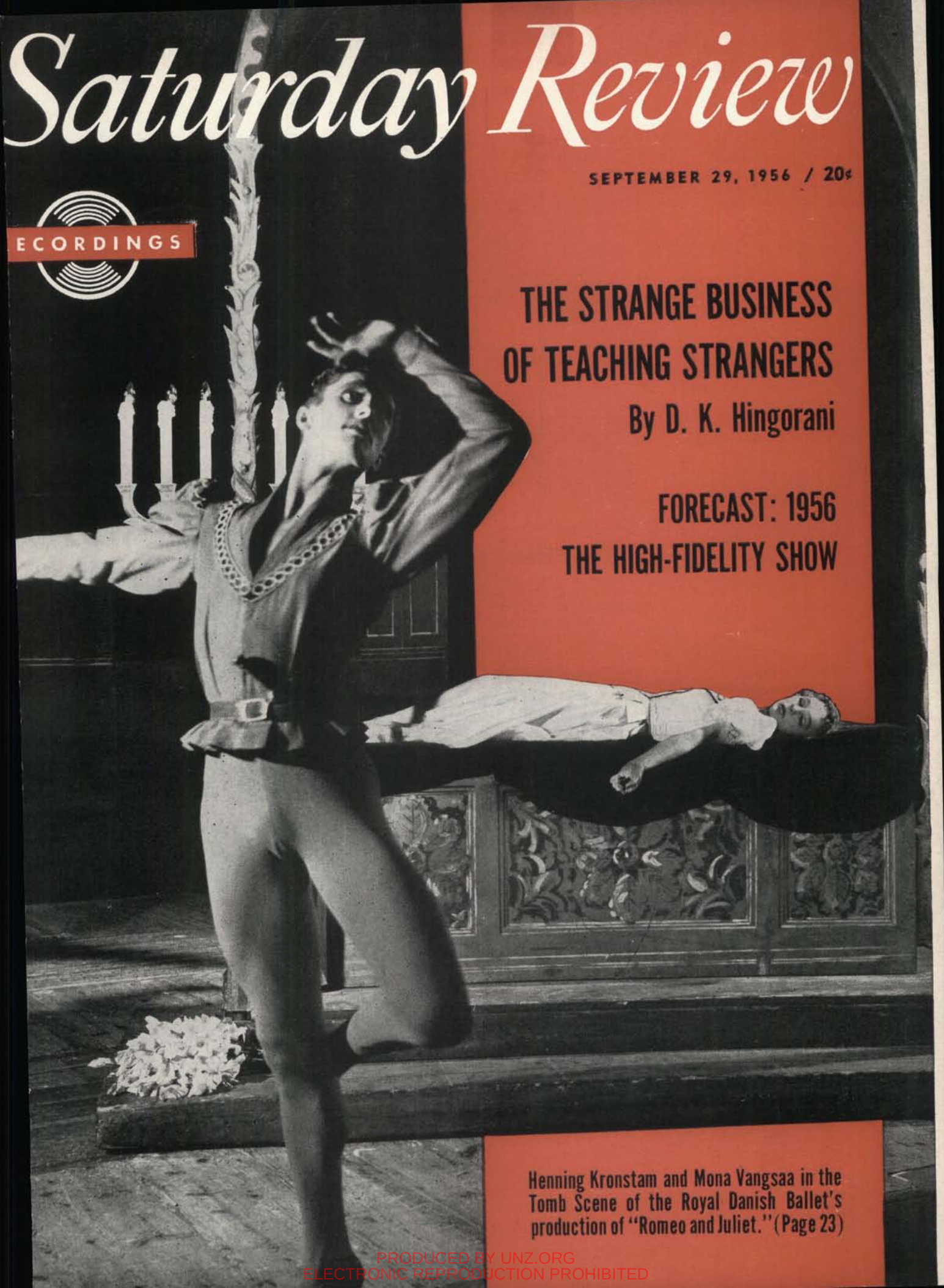
SEPTEMBER 29, 1956 / 20¢

ECORDINGS

THE STRANGE BUSINESS OF TEACHING STRANGERS

By D. K. Hingorani

FORECAST: 1956 THE HIGH-FIDELITY SHOW



Henning Kronstam and Mona Vangsaa in the Tomb Scene of the Royal Danish Ballet's production of "Romeo and Juliet." (Page 23)

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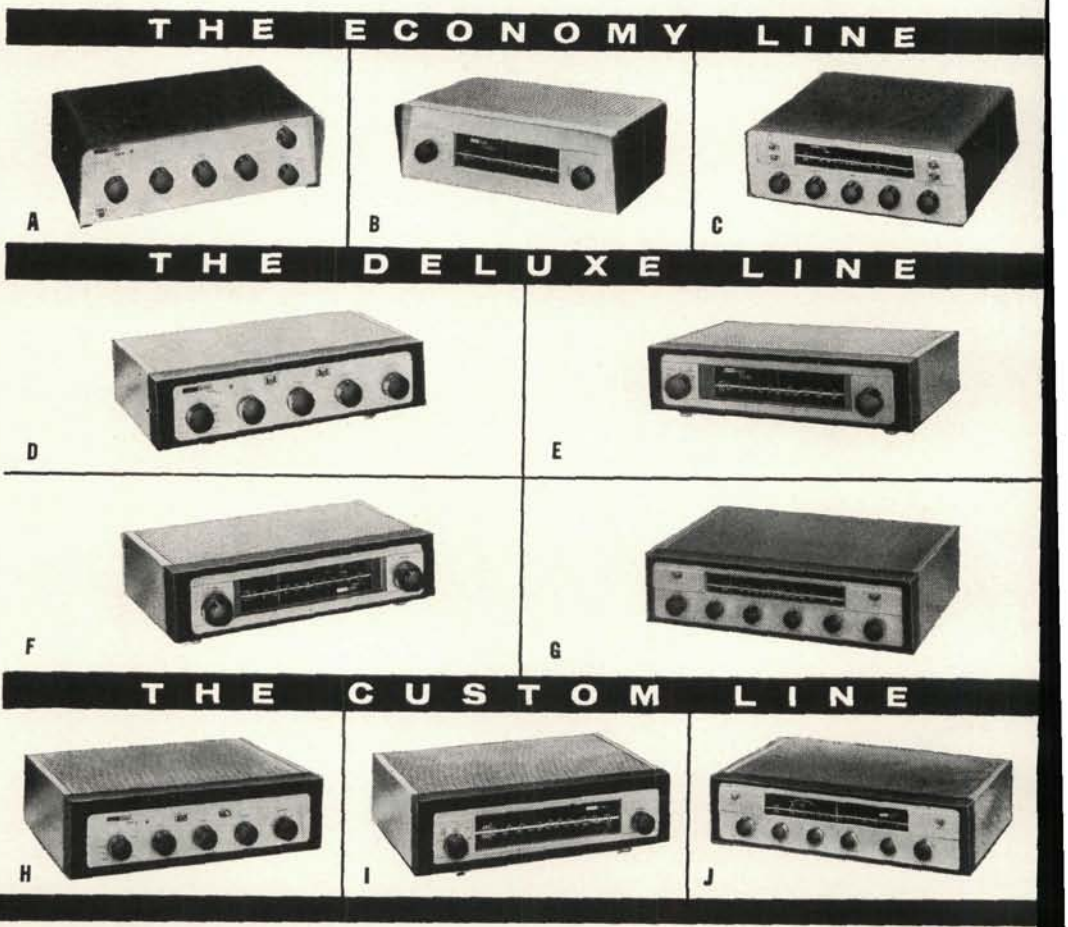

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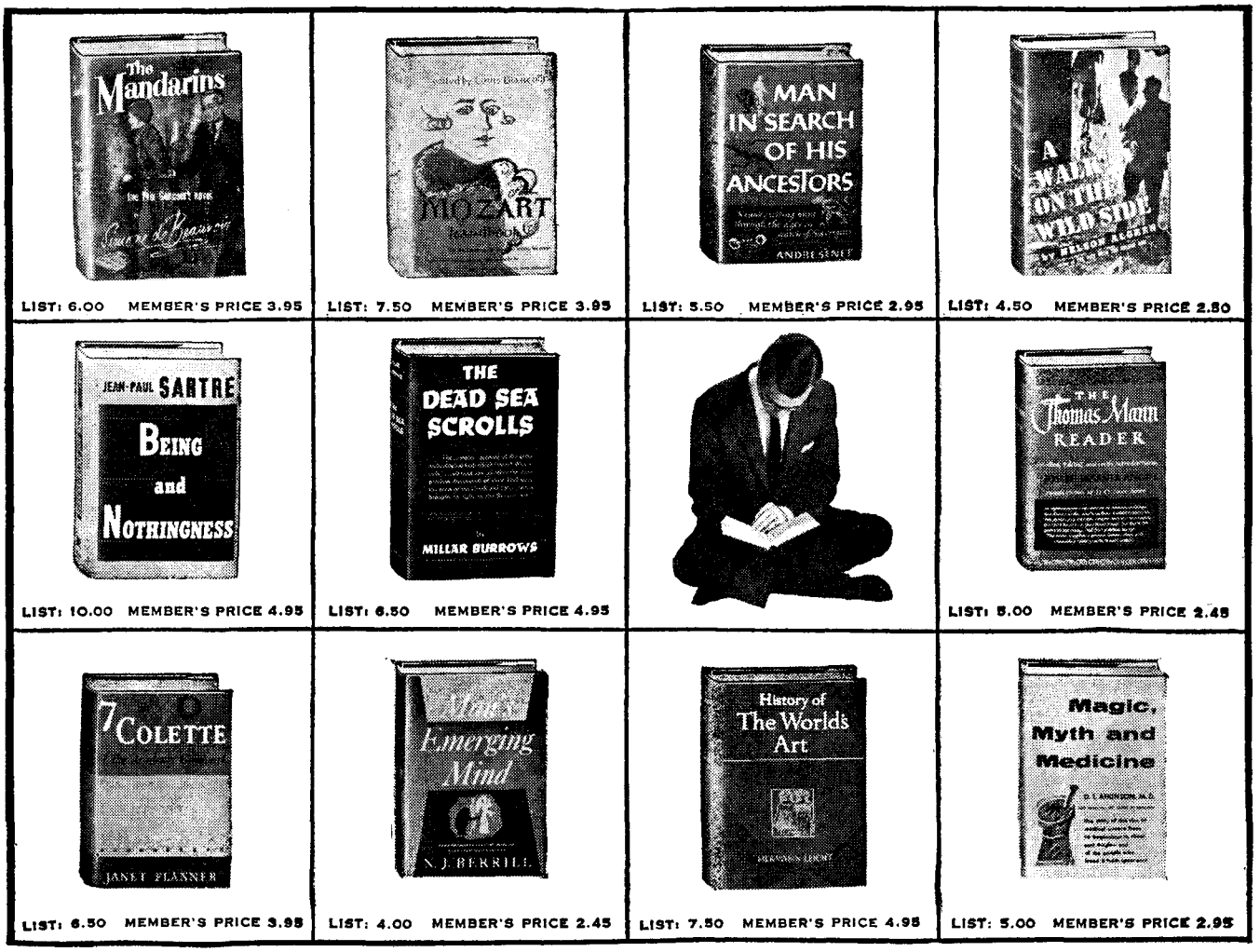

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"WHAT SHALL WE CALL this book anyhow? Novel? Biography? Is there any truth to it whatever? And if so, how much?"

These questions are asked by the author of "King of Paris," Guy Endore, in an epilogue to his great big novel about Alexandre Dumas, *père et fils*, especially *père*.

"It is exceedingly true," Mr. Endore then answers himself. "For it is a work of fiction not only solidly based on research, but going beyond research."

AFTER ANYTHING AS DISARMING as that, how could anybody carp at historical accuracy or lack of same? This "beyond research" book is the October Book-of-the-Month, and Judge Clifton Fadiman calls it "the story—or rather, half a thousand stories—of a man who was alive. Really alive. . . . The prose dances, floats, canters."

Well! I just read this 504-page novel and I'm certain it will dance, float, and canter right up to the No. 1 spot on the best-seller lists before you can say "The Count of Monte Cristo" or "The Lady of the Camellias."

Ten years went into it, I was told by Henry Simon of Simon & Schuster, who is Mr. Endore's editor and who insists that all he did as editor was to engineer some of the necessary cutting and "suggest giving each chapter a title, like Dumas's own novels."

Which is as it may be. S. & S. is calling "King of Paris" a "rip-snorting, free-wheeling fictionalized biography," and reports that its British publisher, Gollancz, expects "to sell as many copies of this as of any novel we have ever published since the foundation of our firm."

Inasmuch as the firm published such smashing successes as A. J. Cronin's "The Citadel" in 1931 and Daphne DuMaurier's "Rebecca" in 1938, that constitutes quite a prophecy for this rip-snorter and free-wheeler.

BROTHER! HAVE I BEEN on the carpet since my small item saying I'd "found my first news of a $1,000 rug by Picasso" in *The Manchester Guardian*.

The reprimands, all very amusing, were for missing the story in *Time* for July 23—*plus* color plates of Picasso's "The Keyhole" and also of Léger's $700 "#9," and Miró's $800 "Spanish Dancers."

"It is indeed a fine thing," wrote Jan S. Read of Corry, Penna., "when you are so busy running to Newcastle (alias Manchester) that you fail to keep apprised of current doings covered . . . by an up-and-coming little publication printed right here in Chicago . . . a provincial little magazine with a promising future . . . doing a very creditable job of presenting all sorts of articles to its rather small readership. . . ."

That's a fair sample. I can't even alibi about going to press before the July 23 *Time* was out. (Out? It was right on my table—I've been a subscriber forever!) All I can do is own up to a blooper, thank Miss Read of Corry, Juliet Gross of Toledo, John F. Hartshorne of *Business Week*, and the owner of the Galerie Chalette in New York, who commissioned the rugs. I can also offer "the provincial little magazine" a supply of extra tearsheets of its fine rug story for its files, courtesy some ardent *SR* readers.

COMING TO THE SCREEN soon is a picture that's been under way for five long years, "Storm Center," starring Bette Davis.

The film, first called "The Library," is about one, from a story by Daniel Taradash and Elick Moll; Mr. Taradash wrote the scripts for "Picnic" and "From Here to Eternity." "Storm Center" is about the havoc and emotional wreckage stirred up in an American community when the flag-wavers, plus one neurotic small boy, go to town on the librarian who refuses to remove a book about Communism from the shelves.

To me, unhappily enough, the purpose of the film is greater than its achievement as a movie, but I could be dead wrong. I hope so, and in any case it will surely cause a great dust-up when it appears.

One last item: a recent eight-line announcement in *The New York Herald Tribune* said the State Department had asked Daniel Taradash and producer Julian Blaustein to prepare a one-hour version of "Storm Center" for "TV beaming over the Iron Curtain."

Forsooth! Are we really mature enough, in this post-McCarthy phase, to admit to thought-controlees that we too went in for our own American versions of same? It's a delicious thought.

POSTPONEMENTS . . . One reason why I hate to turn dear old TRADE WINDS

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back to its rightful mariner is that so many books I want to write about have been held up for this or that reason that I feel as if I were waiting for the other anchor to drop.

Chief among these is Rebecca West's "The Fountain Overflows" (wonderful title), originally announced for next week and now held back by Viking Press until December 10, the reasons being the happiest: serialization by *The Ladies' Home Journal* and choice by the Literary Guild for January.

Last spring reading galleys of it, Miss West's first novel in twenty years, I kept trying to remember some reportorial pieces about Fascist street meetings in London that I knew she had done somewhere, some years back. I found them at last, two of them, "Heil Hamm" by name, in *The New Yorker* for August 7 and 14, 1948. Long as they were, I re-read them, the way one does a job of research, scarcely knowing what to look for, but keeping on the ready for the pertinent or vital detail.

And I found one such but, to my astonishment, it dealt not with the pro-Fascists of the London streets, but with this not-yet-written novel.

Miss West had commented that some of the street characters reminded her of people in Dickens and that "the discovery . . . was only one among many correspondences between living and printed people that made me often wish to turn my back on the Fascist disturbances and go home and write a book on Charles Dickens. . . . I belong to the last generation that could attack it with some memory of what Dickens's London had been like, in its close-pressed darkness and warmth and squalor and animation, before it was opened to air and light, first by the town-planning ardor of social reform and second by the town-destroying ardor of international aggression. More and more I was attracted by this idea of going home and writing about the past. . . ."

"The Fountain Overflows," of course, is that book, not about Dickens, but about Dickens's London, and the darkness and warmth and squalor and animation are all there.

THERE ARE MANY OTHER BOOKS and authors, too, that I want to talk about, but time flies, weeks go, summer vanishes, and stand-ins for Bennett Cerf have to vanish too. Welcome back, Mr. Cerf, and thanks a million for letting me enjoy your vacation!

—LAURA Z. HOBSON.

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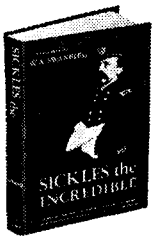

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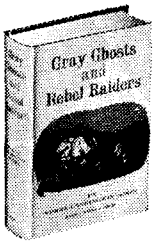

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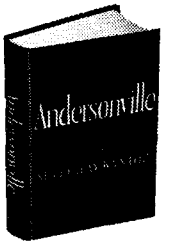

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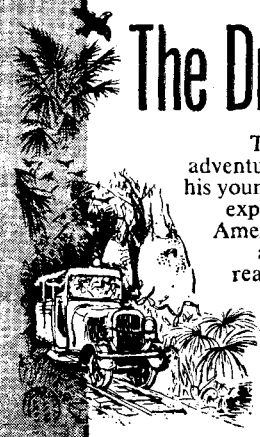

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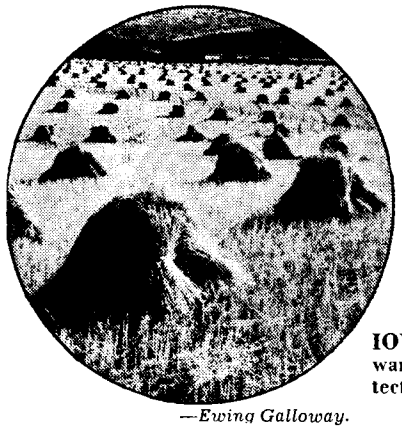
The Saturday Review
SEPTEMBER 29, 1956

THE STRANGE BUSINESS OF TEACHING STRANGERS

INDIA: Permanent water shortage, heat, Herculean labors, one crop, famine.

Info. Serv. of India.



IOWA: Fertile earth, warm damp summers, protected valleys, surplus.

—Ewing Galloway.

Coughing over Pernods in the Deux Magots in Paris, sculling on the Cam, watching while Pope Pius blesses the multitude in St. Peter's Plaza—the Fulbright Act, ten years old this month, has planted these scenes in thousands of young Americans' memories. So the Charles of Massachusetts and the Red Rocks of Colorado have been planted in the hearts of the thousands of foreign students who come to America every year. But traveling students one day must return home. And the real test of their education waits at home. D. K. Hingorani, educational attaché at the Indian Embassy in Washington, suggests here that we all take too sentimental a view of educational exchange programs. Universities are not resorts; the youths who study abroad at somebody's sacrifice have an urgent obligation to their homelands, and what they are taught—wherever they are—must always be related to their ultimate careers.

By D. K. HINGORANI

THE FALL of 1956 marks the tenth anniversary of the Fulbright Act. There is hardly an American who doesn't have a cousin n Zurich, or a sister in Mexico City, or a friend at Oxford studying his or ıer own lifework under the terms of ɔne of the wisest statutes ever passed ɔy any legislature. But Americans end to neglect the other side of the coin: the floods of "foreigners" who come every year to the United States —the most advanced country in the world, the center of the New Technology, to learn the skills and sciences needed in their own lands.

Almost 43,500 persons from all parts of the world were here on educational errands in the fall of 1955. Of these, about 36,500 were students from 129 different countries enrolled in about 1,500 American colleges and universities. From India alone there were over 2,000 students—the largest number of students from any country with the exception of Canada.

There is a huge variety of projects in which foreign nationals of different categories and calibers are sponsored for study, research, and training in this country. For instance, about 300 educators from forty different countries gathered in Washington recently for observation and study for a period of six months in various parts of the States. But at the core is the individual student coming to the States on his own, at considerable financial sacrifice. In 1954 only about 10,000 foreign students received financial support, amounting to about $25,000,000, from the many official and non-official agencies in the States.

While the reflections that follow refer mainly to Indian conditions, they will not be without bearing on the problems of other Asian countries participating in such programs. And, if some of the ideas seem critical, please remember that they are made in a constructive spirit.

The primary purpose of most exchangees—private as well as official—and the participating countries is education related to economic and industrial ends. Fortunately, the central objective of the sponsoring agencies in the States also is to share advanced knowledge and knowhow with nationals of underdeveloped countries so as to contribute to their economic progress. Similarly, private students, generally speaking, seek knowledge that will help them find good employment opportunities at home.

Who can deny that American education has much to offer in these matters? Here is education on a lavish scale, in abundance unknown to history. Particularly in the field of technological education, where most other countries lag far behind, the United

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States has established enviable pre-eminence. American technological institutions have in addition begun to leaven their training with balanced courses in liberal arts. The fact must, however, be faced that at present there are alarming indications of unsatisfactory adjustment between the educational requirements of many foreign students and their governments, on the one hand, and their training opportunities in the United States on the other. The problem is actually two-fold: that of too little learning and too much learning. An American degree, while still at a premium in technological fields, is no longer accepted in all underdeveloped countries as a passport to higher echelons of government service or private industry. It is examined and evaluated in terms of current local conditions and specific requirements of the limited employment opportunities.

THE problems of maladjustment stem from some of the best features of American education. For instance, higher education in the States is education for a whole people. This is an unprecedented achievement in the history of education. But standards of education are inevitably uneven in different educational institutions. And the average foreign student comes with an excellent background and must get the best that America can offer to justify the time, money, and trouble he went to to get to this country in the first place. There will be a great deal of wasted time for an Indian student whose talents have been so outstanding that his relatives or his Government have gone to the immense trouble of sending him to the States if he must enrol in the freshman class of one of the enormous American state universities—where the authorities themselves admit their principal concern must be the elementary reading and arithmetic courses which were neglected by overcrowded secondary schools.

Financial factors generally determine the foreign student's choice of a particular institution. Quite a few American colleges generously offer financial help to foreign students. Many of them are excellent institutions. But how far do their programs fit foreign students to find suitable places on their return home? The main agricultural picture in India, for example, consists of a jampacked population living on a tropical terrain which is dependent for production on the regularity of the monsoons. What is desperately needed is alternative sources of food which will, when combined with a national warehousing scheme, check the fierce famine conditions that spring up overnight in India when the monsoons fail. Without deprecating the wonderful help which American engineers have been in harnessing rivers and developing irrigation systems in India, it remains that most American schools—their curricula naturally focused on the vast black acres of Iowa and Kansas, or the nearly uninhabited empires of the Far West—do not bear very relevantly on Indian facts of life. And in other technical fields besides agriculture the foreign student also confronts a multitude of defense and security regulations which make progress very difficult, if not impossible.

Where foreign students are fortunate enough to receive the best facilities of research and practical training there is the danger of overspecialization. The advanced research and training in the outstanding American institutions have little bearing on rudimentary social, agricultural, and industrial developments in most Asian countries. An Indian student who has put in his graduate work in electrical engineering at MIT and practical training at General Electric has to look long and hard for a job in India where he can really apply his knowledge of electronics. The result is that some of the best products of American universities cannot fit into the present social, economic, and industrial patterns of less developed countries. As Prime Minister Nehru remarked in his interview with Edward R. Murrow some time ago, Indian technicians trained in America often feel frustrated for lack of "those tools" in India.

Moreover, the evaluation of the foreign students' personalities tends to be on the generous side. It is part of the American approach to education to see and bring out the best in each student. This "particularist" tendency is accentuated by the characteristic American quality of helpfulness. So, furnished with flamboyant testimonials in addition to a fine-looking degree, the foreign student is apt to arrive in his native land with a flourish and in an exalted mood hardly matching the employment conditions or the preconceptions of employers and competitors.

There must be some kind of coordination and control in these exchange programs. Foreign students should be encouraged to come to the States for short intensive courses at graduate level and in the fields which their countries need. Further, if educational and financial facilities can be centralized in select institutions it should be possible to provide them with special programs of study and training suited to the particular conditions and requirements of their countries. This is a formidable problem for America, where free enterprise is a basic way of life and many exchange programs are sponsored by private philanthropy.

While a satisfactory education is the first essential requirement of any exchange program, the objective of international understanding is also important. Educational exchanges cannot be a quick panacea for international ills. For instance, they can hardly help dissolve deep political differences. Few exchangees are inclined, as a result of their visits to the States, however enjoyable and profitable, to change their views on basic political issues. That farms and factories in Iowa and Detroit are brilliantly run on the free-enterprise system will not change the

(*Continued on page 27*)

Your Literary I. Q.

Conducted by John T. Winterich

GEORGEAGRAMS

Allen B. Cook of Annapolis, Md., submits the anagrammed titles of ten literary works (novels, plays, a soupçon of philosophy) each of which was written by an author whose first name was George. He asks you to unravel the titles and assign them to the proper authors. Answers on page 17.

1. George	DOLLAR CODE? YES
2. George	COMPANY E PARADES
3. George	A DON'S JOB-WEARY
4. George	BRIBE TEN POETS
5. George	ARRAN SMILES
6. George	THE STEW'S RARE
7. George	IF MAN ALARM
8. George	LEVANTINE
9. George	HERO OF FINE TALES
10. George	A RAMP'S UNMANNED

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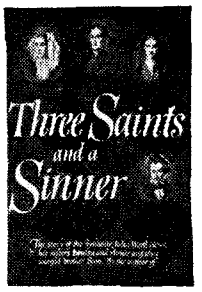

SR's Book of the Week:

"THREE SAINTS AND A SINNER"

Author: Louise Hall Tharp

By RAYMOND WALTERS, JR.

THE FAVORITE females of biographers have always been consorts of the great, actresses, courtesans, salon-keepers, and others, whose lives do not fall into the normal rut. The woman who must devote most of her energies to coping with home, husband, and offspring gets very short shrift.

One writer who has concocted a fascinating new twist to feminine biography is Louise Hall Tharp. Half a dozen years ago in a book called "The Peabody Sisters of Salem" Mrs. Tharp told the story of three girls who were respectively Mrs. Nathaniel Hawthorne, Mrs. Horace Mann, and Elizabeth Peabody, an educator and yeomanlike worker in the worthy causes with which the nineteenth century abounded. The first two lived normal married lives but were not content to bask in the reflected glory of their menfolk. All three were fascinating and complex personalities. And they lived out their lives in places where people were doing colorful and sometimes important things, all of which fell into their ken.

Subsequently Mrs. Tharp applied the same literary techniques—the deep probing into original sources, the careful, scholarly regard for facts in the writing, the keen feminine interest in the subtleties of personality, nuances of manners, and details of decor—to a joint biography of Horace and Mary Mann. "Until Victory" was a fine book in its way, but it paid too much attention to Horace to be a complete success with the ladies and too much to Mary to satisfy those earnest males seeking an objective appraisal of the educational reforms that made Dr. Mann so important.

Now Mrs. Tharp has found another family of girls and a series of settings worthy of her uncommon talents. In her just-published "Three Saints and a Sinner" (Little, Brown, $5) she applies the same techniques as in her earlier books and the same general strengths and weaknesses result. But it is by all odds her best book to date.

Some years ago Mrs. Tharp wrote a book for girls about Julia Ward Howe, who is best remembered as author of "The Battle Hymn of the Republic" and as wife of the New England reformer and philanthropist Dr. Samuel Gridley Howe. In "Three Saints and a Sinner" Mrs. Howe is just one (albeit the major) personality. The two other "saints" are her attractive sisters Louisa and Annie; the "sinner" is one of the most engaging rascals in American history, their brother Sam Ward. This is, from start to finish, a feminine approach to history; even Sam Ward is seen always through a woman's eyes. Yet because of the fabulous Sam a good many men are going to be borrowing their wives' copies of Mrs. Tharp's book.

The story of the Wards is not an easy one to tell. For two decades early in the nineteenth century the four children shared the same roof in New York City's Bond Street, orphans of an old and most comfortably fixed banking family, warded over by their goutish Uncle John. Young men with names that were to become impressive passed through their parlor—Henry Wadsworth Longfellow, Charles Sumner; the list is lengthy.

But as soon as Julia of the red hair and blue eyes and the acute intellect, that she was clever enough to conceal beneath girlish charms, moved up to South Boston to be wife to the famous head of the Perkins Institute for the Blind the subjects of this multiple biography started going their separate ways. Mrs. Tharp is so skilful a narrator that no matter how tangled in place and time and personalities her story becomes she manages to keep it all quite straight in the reader's mind.

On the surface Julia made the best marriage of the three girls. "The Chev," as she called her husband, was tall, handsome, masterful, dedicated to noble causes. She bore him five children, one of whom, Maud Howe Elliott, became one of the great beauties of her time. Still, the marriage taxed her mettle. Dr. Howe was a vociferous champion of women's rights, but it was in spite of every discouragement he could throw in her way that Julia became one of the best known and beloved poets, essayists, editors, and lecturers of the nineteenth century. Their devotion to each other was enduring if not unflagging. Twice she refused "the Chev," eighteen years her senior, a divorce so that he might marry a younger woman only because he insisted that he must also have custody of two of the children. It was shortly before Dr. Howe's death that she recorded in her journal "some sad revelations" he had made to her "about my sex which greatly astonishes me. From these I learn that women are not only sensual but lustful, and that men are attracted, rather than shocked by this trait. The pri-

THE AUTHOR: Back in 1940 or so Mrs. Louise Hall Tharp, a small and lively lady who had literary leanings and who had done a stint at editing a Girl Scout magazine, took a look at her own two young sons and was alarmed by the fact that the boys showed far more interest in kayaks and snakes than they did in literary affairs. Promptly she set out to remedy the situation by writing a boys' book for her boys. It was entitled "Lords and Gentlemen," and it did very well for both Mrs. Tharp and the boys—so well, in fact, that in the next six years she turned out seven additional juveniles. Then Mrs. Tharp happened to read Van Wyck Brooks's "The Flowering of New England," became fascinated by references in that book to the transcendentalist and unbiquitous Peabody sisters of New England, and decided that her books should grow up. The result was "The Peabody Sisters of Salem," a very adult best-seller and Book-of-the Month Club selection in 1950. Presumably it helped Mrs. Tharp financially to accomplish her triple role as wife, mother, and author—a role which she admits has also been made easier by the fact that her husband, an insurance executive, and her two now-grown sons have kept to a minimum her two pet peeves: general housekeeping and laundry. Naturally enough, Mrs. Tharp is finding more time these days for writing and for research. She is frequently to be found in the libraries of the New York Genealogical and Biographical Society and the New-York Historical Society, but as late as this week she admitted, "I haven't made up my mind what I'm going to do next. I want to do something that's just plain fun. Perhaps it will be something in historical fiction. But I love research and I won't give up research and so my fiction may come out so close to the truth that it won't rate as fiction." Then she laughed at herself. "Oh, dear," she said, "I know this sounds senseless, but that's the way it is. Just say that at the moment I'm still looking around for a good idea." —JOHN HAVERSTICK.

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vacy of offices . . . is eagerly made available by these women for the vilest purposes."

Dark Louisa, "the beautiful Miss Ward," married twice, both times to artists. The dashing Thomas Crawford, whose sculpture in the Capitol at Washington was much admired, carried her off to Rome, where he maintained a studio, and with him she resided in restored palaces of the ancients and served as a focal point for the American colony. Her second husband, Luther Terry, was another expatriate, a painter whose fortunes were leaner. But Louisa's son F. Marion Crawford ("the first novelist to make a million dollars") made her last days comfortable at his luxurious villa at Sorrento.

Shy, elfin "little Annie" also developed unexpected strengths of character through the years. Adolph Mailliard, whom gossip said was the grandson of ex-King Joseph Bonaparte, took her to live on the estate at Bordentown, N. J., that had been planned as a refuge for the Bonapartes. Here, amid the redolence of a lost cause, the courtly Adolph raised horses while Annie raised a family. In middle life, after her husband had allowed most of his inheritance to slip through his fingers, "timid Annie" packed up her spouse and children and began life anew as a pioneer on a California ranch.

All that Mrs. Tharp tells us about the girls' older brother Sam only makes us hunger for more. Sam Ward was married twice—once to an Astor—but he never let domestic obligations cramp his style. He roamed over the world, mingling with the famous and the infamous—in California during the gold rush, in Latin America, in England, and on the Continent—in pursuit of quick wealth, good food and drink, the excitement of the turf, and other pleasures. His English clothes, his engaging manners, his fund of good stories that he was prepared to tell in every civilized tongue opened doors and created opportunities wherever he went. He achieved his greatest renown as a fixer in Washington just before the Civil War, when the press accorded him the title "King of the Lobby." He swiftly ran through the Ward family estates, including those left in trust for his sisters, then made and lost two other fortunes. But how could anyone dislike a man who, on returning home late one night from years in the gold fields, announced his arrival to his sleeping wife by pelting her bedroom window with gold pieces? Who can't help admire a man, aged and living on the charity of friends in Rome, who begs: "Give me a clean shirt and a shilling and I am ready to start life all over again!"

"Give the People Land . . ."

"Old Bullion Benton," by William Nisbet Chambers *(Little, Brown. 503 pp. $6), is a biography of Thomas Hart Benton, picturesque Jacksonian Senator. George Dangerfield, our reviewer, won a Pulitzer Prize for his book "The Age of Good Feeling."*

By George Dangerfield

AT AN early stage in his book "Old Bullion Benton" William Nisbet Chambers sets forth—with evident approval—what would seem to be a major flaw in the radical agrarian philosophy of his hero. Thomas Hart Benton, a great Jacksonian who was Senator from Missouri for thirty years, was born in North Carolina in 1782 and reached Missouri by way of Tennessee. It was during his ten-year sojourn in Tennessee, we are told, that he knew and "long remembered" one of the settlers who came to that state in the migration of 1806. She was "Granny" White, a sixty-year-old widow from the Tidewater of North Carolina. "A kindly Irish freeholder," Mr. Chamber writes, "gave her a fifty-acre plot on two facing hills. . . . With only this advantage Granny White and her children advanced themselves to well-being—money, slaves, horses, cattle, and new fields extending into the valley below. Here, Thomas Benton proclaimed later after he had had a chance to digest the allegory, was the true system. . . . Nor did this system have to be limited to farming. . . . A small-commodity-producers system, as a subordinate partner to farming on the Granny White model, was everywhere. Over the years his observations and his reading made the moral clear to Benton: Give the people land and opportunity and they could build in the great Western expanse an Arcadia of happy, self-respecting, republican freeholders."

This Arcadia bears a strong resemblance to the "Empire for Liberty" of Thomas Jefferson and the ideal society of John Taylor of Caroline. Arcadia is the democracy of self-sufficient farmers, independent craftsmen, and small merchants. According to John Taylor it is threatened with extinction through the stealthy advance of a monied aristocracy, which he explicitly defines as "a transfer of property by law." It can be defended, therefore, only by striking down all laws, state or Federal, which create exclusive economic privileges. Such a concept of agrarian democracy—less millennial, to be sure, than Thomas Jefferson's and less despairing than John Taylor's—lay somewhere near the heart of Benton's *demos krateo* principle, the principle that political parties are organized on the issue of Men versus Money.

The paradox is that the further Arcadia advanced into the great Western expanses the less it desired and the less it was able to remain Arcadian. Self-sufficient farming in the prairies was an austere ideal but an economic anomaly; it was being forced, not too willingly, to transform itself into something more commercial and to take its chances in a competitive world. In terms of Arcadia all Benton's great Jacksonian battles—the battle against the Bank of the United States, the battle for hard money, the battle against land speculation, the battle for a free public domain—were desperate rear-guard actions in defense of a lost cause.

THERE is a fascinating story in Benton's change from a pompous, egotistical frontier *arriviste* into one of the great leaders of popular democracy; but it requires a more imaginative treatment than Mr. Chambers is able to give it. "Old Bullion Benton" is a valuable repository of facts, carefully accumulated and scrupulously sorted; and as such it will be useful for many years to come. But as regards the conflict of ideas and the confusion of objectives within the Jacksonian movement, still a matter for fruitful debate, it is almost silent. We are left wondering whether Benton hoped to make equality of opportunity something more than mere equality before the law, or whether he was content with a compromise—a sort of ideological deal—between agrarian dreams and capitalist practices. Mr. Chambers is intensely loyal to his hero, but loyalty is a political virtue, not a biographical one. In biography the more one praises Caesar the deeper one buries him.

PORTRAIT OF WILSON: A shrewd and entertaining book, an appropriate addition to Knopf's Great Lives in Brief, and a timely assessment of its subject in this centennial year of his

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birth is John A. Garraty's **"Woodrow Wilson"** ($2.50). By concentrating his attention upon his protagonist and by selecting from the massive literature about Wilson data and anecdotes which quickly and tellingly reveal the nature of the man Mr. Garraty has created an impressionistic portrait that is as honest as his scholarship and as persuasive as his prose.

Mr. Garraty has elected wisely to devote generous space to Wilson's youth and academic career, when his personality and character took shape. There was a "volcano" in Wilson, and the Titan who lighted the fire there was probably Wilson's father or his image of his father, a Presbyterian perfectionist who expected perfection in his son. In Wilson's youth, clearly, were sown the seeds of the fate on which this book judiciously concludes: Wilson's "tragedy was that he never learned to live at peace with himself."

The evidence for this conclusion enlightens Professor Garraty's account of Wilson's public life, from his governorship through his defeat over the League, and sad lingering with death. Though this is a familiar story, the narrative is fresh and his Wilson is alive. By telling much of his story in terms of people, and by telling it colorfully, the author has helped the non-professional reader find his way through a perplexing, sometimes a chaotic, period. But his focus upon men leads him to conclusions with which some historians will not entirely agree.

The New Freedom, for example, may have had less significance as a demonstration of Wilson's changing political persuasion than as a repository of attitudes deeply rooted in American culture, attitudes that not only precipitated legislation but also portended "normalcy." And Wilson's decision to go to Paris may not have been an error. To be sure he suffered misfortunes with his associates there, but the test of his virtuosity must take careful account of the deployment of Allied armies and the westward rush, transitory but alarming, of Bolshevism. The culture in which he lived and the situations he tried to manipulate in large part determined the significance of Wilson's career, and in these terms Wilson's tragedy was that he could not live with his world.

But it is ungenerous to criticize this book for anything it may not have done, for there was not room for everything. Professor Garraty not only made a perceptive decision about what to write, but he also has written it with sympathy, economy, and grace. —JOHN M. BLUM.

FICTION

Royal Road to Rome

"The Flight," by Ruth Stephan *(Alfred A. Knopf. 298 pp. $4), is a fictional memoir of Queen Christina of Sweden, who abandoned her throne for Catholicism and a life of poverty.*

By Ben Ray Redman

WHY DID Christina, Queen of Sweden and daughter of the great Gustavus Adolphus, the champion of Protestantism, step down from her throne at the age of twenty-eight, embrace the Catholic faith, and journey to Rome, there to live in retirement and, finally, in comparative poverty and obscurity? This compound question has long excited the interest of historians and has evoked many and varied answers.

Now Ruth Stephan gives her answer in "The Flight," a novel so fine that it commands admiration from the first page to the last. Or perhaps we should not call the book a novel; perhaps we should call it a fictional memoir, for Mrs. Stephan has made Christina tell her own story, from the years of her childhood down to the day when she entered the Church of Rome. We are asked to believe that this memoir was written at Innsbruck in three days of November 1655, and if any readers insist upon disbelief in the possibility of such a feat they will be merely ungracious in their refusal to accept what is, after all, only a literary device.

Through Christina's eyes we see the characters and events that loomed large in her life until her abdication. We are introduced, briefly, to her mighty father; to Oxenstierna, the great chancellor with whom she so long contended for power; to Maria Eleonora of Brandenburg, her possessive, hysterical mother; to her wise tutor, Johannes Matthiae; to Carl August, the cousin to whom she pledged her love when she was a child, only to see him grow from a romantic lad into a portly, sensual soldier; to her uncle, Johan Casimir, the Count Palatine; to Jacob de la Gardie, suave Grand Constable, and his son Magnus; to Grotius, whom her father adored; and Descartes, who came north to teach her philosophy and die.

We are given glimpses of the Thirty Years' War, and more than a glimpse of her efforts to put an end to the senseless slaughter. We are told of her growing resentment at having been born a woman and of her fixed aversion to the marriage bed. We are made privy to her ambitions, her determination to comprehend all knowledge, her passion for Truth. We witness her gradual alienation from her people and her country. We see her in converse with her disguised Jesuits and follow the steps that led towards Rome.

However much or little Mrs. Stephan's Christina may differ from the woman drawn by some historians, we are persuaded that in "The Flight" we have been admitted to the Queen's heart and mind, that we have been enabled to see her as she saw herself. An unfriendly chronicler may, for example, declare that she professed to admire "many things for which she had no taste" and talked "about others which she did not comprehend." But we can hardly doubt that her intellectual pretensions were justified by genuine intelligence and ability. If she did not look like Garbo, who was to portray her on the screen—she was ugly of face and figure—she possessed qualities rarer than beauty. She was an extraordinary woman.

Mrs. Stephan manages her history unobtrusively and skilfully. She is a poet, and much of her prose is suffused with poetry; but it never commits the fault of slipping into metrical rhythms. Her style combines dignity with ease. She eschews sensationalism. This is a novel to read and prize.

—Maya Deren.

Ruth Stephan—". . . dignity with ease."

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Lucy Daniels—"a warning."

Dark Dilemma

***"Caleb, My Son," by Lucy Daniels** (Lippincott. 125 pp. $2.75), tells what happens to a Southern Negro family when one of its members attempts to lead in the fight against segregation.*

By Saunders Redding

IT IS one thing to be clever about reality, and quite another to be sincere in the search for truth. One makes for the writing of plausible stories, but the other makes for a veracity that cannot be denied.

"Caleb, My Son," a first novel by Lucy Daniels, belongs to the first category. It is the story of the impact on one Southern Negro family of the eldest son's tortured, amateurish efforts to become a leader in the fight against segregation. Hearing of the Supreme Court's ruling against the "separate but equal doctrine" of school segregation, but only dimly understanding its legal effect, Caleb quickly convinces himself that by quitting his job, organizing meetings, planning protests, and carrying on a symbolically public affair with a white girl, he is contributing to his people's cause.

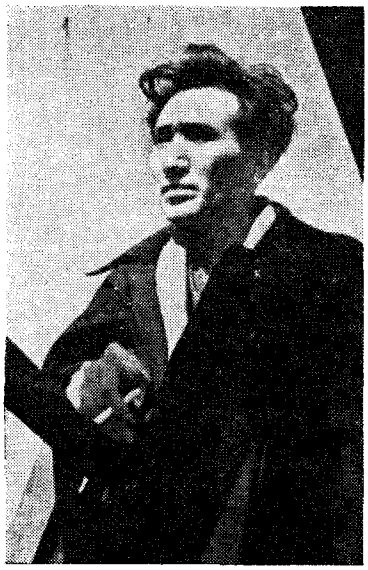
In Miss Daniels's portrayal of Caleb's shocked, conservative family, who want only to maintain in peace their dependent relationship with the whites, Miss Daniels employs all the elements so commonly used by Southern writers of a certain school of fiction to constitute the "reality" of the Negro. The imagery, the dialect, and the stereotypes are nicely woven into a pattern of para-reality that, in some minds—even, Miss Daniels would have us think, some Negro minds—must never, never be allowed to meet with or even veer toward the unspoken but irrefragable truth.

WHAT that truth is Miss Daniels knows well: Negroes are people too, and the knowledge is the stuff of which, doubtless, she thinks her book is made. But the knowledge overwhelms her with a fantastic sense of doom, and she must cry out a warning of the trouble that impends. This at last is what her book becomes—a warning. It is, she cries, an unhappy and a tragic thing to be people.

Take Caleb. He alone of all the tribe of Blakes—and they are numerous—is *persona*. Though Miss Daniels does not say so, the others are what years of degrading propaganda and experience have made them: stereotypes, puppets—"slaves," Caleb calls them in his furious anger—as palpably manipulated in this story as their prototypes were in Southern life. But Caleb aspires, wants change, knows anger, hates injustice, feels love. Since these are the emotions of people, and since Asa the father and Effie the mother and five of the six children they have begot and borne are not people they do not understand Caleb. He is a sport among them. He refuses to be taught and to believe their "principles": that one should accept "with as few complaints as possible the harsher manifestations of God's will"; that "black and white are two separate things like night and day, like earth and sky. . . . God made it that way and that was how it was meant to be." He does not believe them, even though the power and the authority of white folks back God up.

So, when the Supreme Court rules that the doctrine of separate but equal is an outrage and must go Caleb's family does not understand his sense of triumph or, of course, Caleb himself. They know only what he is doing. He is "trampling on the principles"—"white and black are two separate things"; he is trying to hasten the day that "never will come," that the Blakes never want to come: the day of equality, the day when they, too, will be people. This clearly is against the will of God; clearly such profanation will destroy them all. So Asa the father kills Caleb the son.

As a story "Caleb, My Son" is entertaining, but the danger is that it will not be taken as a story. Indeed, it has already been called a "document." And as a document it supports the "principles" which, for denying, Caleb died.



Osamu Dazai—"artistic integrity."

A Private Revolution

***"The Setting Sun," by Osamu Dazai** (translated by Donald Keene. New Directions. 189 pp. $3), is a Japanese novel with a theme close to that of "Lady Chatterly's Lover."*

By Earl Miner

OSAMU DAZAI's "The Setting Sun" is in many ways the Japanese novel we have been waiting for. Other novels have occasionally been as well translated, but they have been too Japanese in nature to be universally appreciated. The remarkable thing about it is the way it crosses the cultural barrier. In Japan its popularity has made its title, "Shayō," current idiom for the postwar socio-moral twilight world. In the West the novel will prove attractive for its unusually intellectual cast; for its skilful technique of flashbacks, symbolism, parallelisms, and the like; and for a style as suggestive as it is clear.

The international quality of the novel can best be illustrated by its plot. A girl of the moribund aristocracy takes a plebian lover by whom to have a child and achieve some purpose in a "rotting" world—it is Lawrence's "Lady Chatterly's Lover" over again. But Dazai has superior integrity and artistry, and all of Lawrence's quality of fervent experience without his bombast. Comparison makes one wonder which is the translation.

Even the theme invites comparison. After repeated beddings and interpolated philosophizings Lawrence's lov-

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ers discover the "courage of tenderness," whatever that may mean. Dazai moves more rapidly, and his heroine, Kazuko, makes a more intelligible discovery when she finds a notebook kept by her decadent brother, Naoji.

> "I wonder if there is anyone who is not depraved." . . . Those words made me feel depraved myself, and my uncle and even Mother somehow then seemed depraved. Perhaps by depravity he actually meant tenderness.

Depravity is tender if it involves human togetherness in a world epidemic with hostility and if it is honestly called depravity—as Kazuko characterizes her unborn child and herself in an extremely un-Laurentian phrase: "A bastard and its mother."

This detached sensitivity is a quality of mature irony which gives the novel its accent of greatness. Kazuko waits six years for her lover and finds him grown dissolute and repulsive. Yet she yields to him, full of renewed love, and finds his face in sleep one "of beauty unmatched in the whole world. My breast throbbed with the sensation of resuscitated love. I kissed him as I stroked his hair. The sad, sad accomplishment of love." So love is consummated.

The milieu of the novel is one of quiet frustration. The only course of action possible is the "revolution" against pretense, decay, and hostility, which Kazuko undertakes when she has her illegitimate child in defiance of hostile society. She knows that people who live only for love are doomed; that she is a victim "of a transitional period of morality"; and that "the old morality persists unchanged in the world around us and lies athwart our way."

The artistic integrity of this novel grows from one reality of postwar Japan and the total reality of Dazai's life. Brilliant but decadent, honest but a poser, he paid tribute to his genius and honesty with his art, and he paid for his decadence with sickness and suicide. His triumph in bringing Western intellectuality and coherence to the Japanese novel without losing its traditional lyric depths was purchased at the cost of self-sacrifice. It is this heroism of weakness as well as the depravity of tenderness which makes the novel so moving.

There are few blemishes in Donald Keene's translation. Just as we have waited for such novels as "The Setting Sun," so has Japanese literature waited for Mr. Keene and his generation of translators. What we await now are more such translations of Japanese novels of greater scope, of greater normality than Dazai's *malheur du siècle.*

A Season in Rome

***"Winter Quarters," by Alfred Duggan** (Coward-McCann. 284 pp. $3.75), is the story of two Gallic nobles who, exiled from their home for an offense against the Goddess, spend a memorable winter in Rome with Caesar's army.*

By Edmund Fuller

AS WE sit vicariously in the new Theatre of Pompey in Rome and watch the shifting moods of an audience degenerate into mob riot in the course of a bloody spectacle; as we encounter from a remote corner of Gaul to Asia Minor the baleful power of that ubiquitous pagan deity known everywhere as the Goddess; as we recoil with Roman troops under the impact of Parthian cavalry on giant Nisaean horses, we are in the full spell of Alfred Duggan's unique gifts for historical narrative.

What Mr. Duggan is able to achieve so consummately in his new novel "Winter Quarters" is best expressed in some phrases borrowed from Toynbee. He can involve us in "a magical translation to a distant point-moment in Space-Time," and on ancient battlegrounds he can put us in "momentary personal communion with fellow human beings who had struggled and suffered and died on that field long ago."

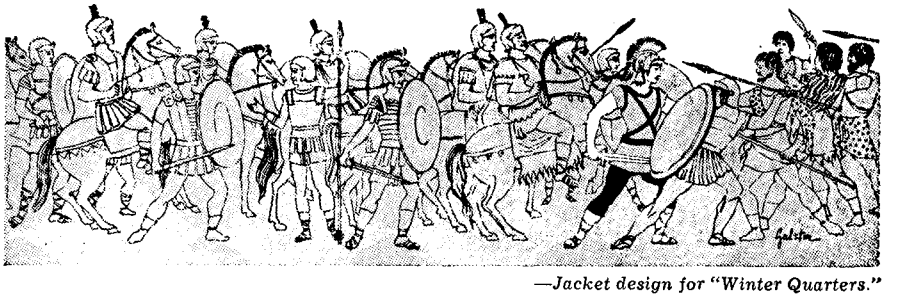
The narrator of this tale is Camul, a Gaul from the foothills of the Pyrenees. He shares the status of protagonist with his friend Acco. These young Gallic nobles go into exile from their homes because of an offense against the Goddess, there known as Pyrene. Acco considers that his is a lifetime feud with her. His defiance encounters her powers everywhere in his travels through the Mediterranean world where she is the Great Mother, the White Goddess (as which Robert Graves pursues her cult), the Triple Goddess, and many other names. Always she is terrible, always she dominates the masculine deities, always her mysteries are peculiarly for women.

Camul and Acco see service first with the horse auxiliary in Caesar's Army of Gaul. Then in the personal service of young Publius Licinius Crassus they spend a season in Rome, departing at last on the massive expedition against Parthia mobilized by the aging, wealthy triumvir Marcus Crassus. The old man hopes by a dazzling coup to eclipse his rivals, Caesar and Pompey. Yet this expedition, as the honorable Gauls discern, is without just reason. It is a vast pirate raid against a rich land that has offered no provocation. There is justice in its epic catastrophe.

IN the eyes of the Gauls, for all their own armbands and "barbaric" accouterments, the Romans are a crude, coarse, materialistic people. Camul and Acco admire Roman organization and know-how, respect their directness of purpose, but have contempt in the main for Roman fibre. To them the Romans are a kind of barbarians who have arrived. This particular view of Rome is freshly, interestingly developed through the experiences of the young exiles. Set against it is the specialized effectiveness of Roman military methods when at their best; the contrast is great between Caesar's army and that of Crassus.

I am a long-time admirer of Mr. Duggan's novels. Yet I must report that taken as a whole "Winter Quarters" is less than his best work in spite of my testimony to the excellence of its parts, which seem somehow better than the whole.

Quite probably this minor complaint arises from the jarring ineptness of its title, for "Winter Quarters" is not a name appropriate to this book at all. Nevertheless, it is a chronicle



—Jacket design for "Winter Quarters."

". . . the march of great events at the height of Rome."

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vivid, absorbing, and instructive, of the march of great events at the height of Rome.

LIT'RY WESTERN: Charles Neider, a versatile writer who has—among other things—written a critique of Kafka ("The Frozen Sea") and edited a collection of Mann's work ("The Stature of Thomas Mann") turns his attention to the lowly horse opera in **"The Authentic Death of Hendry Jones"** (Harper, $3). The result is what might be called an introspective Western. "The Authentic Death of Hendry Jones" concocts the biography of a mythical badman known as The Kid, who lived and died on the Monterey peninsula in the 1880s; it makes The Kid into the archetype of Western outlaw: youthful, lethal, fun-loving, and short-lived. The story is told in the first person, through the medium of one of The Kid's henchmen, an unfrocked dentist's assistant named Doc Baker. Mr. Neider writes with a tautness that a pulp writer might well envy; at the same time he gives his gunslingers and their old California background far more vitality than one expects to find in a story of the fabled but hackneyed Old West. This reviewer found the author's habit of lapsing into stream of consciousness whenever someone was plugged a bit distracting—but that was about the only annoying vestige of literary erudition in the book. —MARTIN LEVIN.

THE HOUSEKEEPER'S DAUGHTER: Every so often in current novels and plays we meet the blue-blood dowager who by virtue of name and fortune terrorizes a whole clan until some defiant youngster battles her to a standstill. This is pretty much the situation in Phyllis A. Whitney's **"The Trembling Hills"** (Appleton-Century-Crofts, $3.75). Alternately confused and determined, Sara Jerome Bishop starts rummaging around in the family closet until she finds some skeletons which give her life a new direction. Part of her persistent rummaging stems from the fact that her mother is a hired housekeeper whose husband has left for parts unknown

(*Continued on page 25*)

ADVENTURE

Intruder Into the Vast Emptiness

"Sahara Adventure," by Philippe Diolé *(translated by Katherine Woods. Julian Messner. 185 pp. $4.50), is a French explorer's account of his investigation of a lonely and treasure-laden area of the African desert. Whit Burnett, our reviewer, recently edited "The Spirit of Adventure."*

By Whit Burnett

WHEN, in the early Thirties, Professor Auguste Piccard, seeking new height records in a free balloon, snagged himself on an Austrian Alp and reporters from Central Europe crowded around him as he caught his breath in a little inn in the highest church-hamlet in Austria, the Belgian stratospherist declined to submit to questions—until all the reporters had doused their cigarettes. It was evident that the aeronaut was accustomed only to rarefied air.

When some years later the same man, who had soared several miles beyond the sheath that surrounds our earth, then descended to new depths in a metal ball designed to sink in the ocean some found this very strange. But to men like Piccard both adventures were alike—both man's effort to go beyond his normal environment and to plunge into space, in height or depth, man had never reached before.

Philippe Diolé, a Frenchman, is another such man. He finds affinity in both sea and desert; he has dived among old wrecks, ancient pottery, fish and plant life, and come back with books of a green subaqueous wonderworld; and now, laying aside the aqualung and rubber fins, he has wandered into the hot dry waves of wind and sand of the Sahara. The common denominator of both is the explorer himself. "The force which drives man down into the trough of the sea," he writes in his new book "Sahara Adventure," "is the same as that which impels him to the earth's vast reaches of emptiness . . . the quest of self-discovery. . . . Water or sand, each is the same immutable kingdom . . . where the intruder is no more than a passerby. . . . The desert enriches only those who are already rich. It strengthens only the strong. Like the sea, it reveals the depth of being within us."

So his book is ambulatory poetry, written by probably the most self-conscious adventurer in the field and certainly the only outdoorsman who would open a book about the desert by quoting Mallarmé and Rimbaud, the religious writer Simone Weil, and Marcel Proust, who confined himself in a cork room the better to explore the depths of his own seething memory. In this book no one is killed, no one hangs by a hair. Indeed, the author makes the point that if you know it and trust your guide the desert is safer than the traffic of the African coast cities.

The author went into the desert, however, not only to find himself but to find his special kind of treasure—this time pictures in the wilderness, the art of prehistory in the little-known Sahara of southeastern Algeria which, in the French title of the book, he has called "the most beautiful desert in the world." The Tassili of the Ajjer is a region as large as France, and in a short spring season it blossoms with flowers and shrubs miraculously preserved in somewhat wind-tortured dwarf form as desert cousins of the shrubs and flowers of the Mediterranean region from which it is separated by a thousand miles of desert.

THE Tassili of the Ajjer now supports a few nomad Tuaregs, but once it was a populous region, which could boast of fertile valleys, rich rivers, and, what is most curious of all, seemingly an entire population of artists, people who had somehow discovered the art of visual representation of the animals and men around them and the gods and fancies that peopled their minds. On the sides of rock cliffs there are thousands of engravings and in the caves are probably the richest remnants of cave paintings in the world.

Although Diolé brought back photographs, his is a descriptive art and his descriptions are evocations of his own emotions amid this wealth of 10,000-year-old creations. Since his book was written—in fact in the past month—a fully equipped art and science expedition under his compatriot Henry Lhote has emerged from the same area with hundreds of repro-

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ductions of these paintings. Lhote reports that he counted 5,000 painting figures within a radius of 500 yards, done at different times in the period dating back 10,000 years when the land was full of horses, trees, and people.

Diolé's own safari was a solo, with two accompanying silences. A silent but reflective man (to judge from the book's lack of "conversation") he traveled light, with only three camels, a veiled Tuareg as a guide, and one silent cook-boy. Where the camels could not go Diolé clambered up the cliffs to ponder over fish with horns etched in rock ten millennia ago, and when night fell over the desert, and he and his guide and cook boy tired of playing the flashlight over the engraved forms of monsters larger than men, "quadrupeds with almost human faces," only then was the night's silence broken with speech: "Maybe we ought to go back."

M. Diolé found the statement odd. Go back where? he thought—to what dwelling, to what refuge, to what time and place, or to what state of mind?

Diolé's adventure is a search for intuitions face to face with a virgin emptiness in the world, before an evidence of the timeless and the undestroyed. He is an odd fellow, part archeologist, part scientist, part mystic, part poet. It is his own soul he sees in a landscape, his own past in the depth of a cave, and irony in the glance of a camel as it munches a rare Mediterranean flower in a valley where no Mediterranean flora should reasonably be encountered.

The translation by Katherine Woods is excellent.

AT HOME WITH A ZOO: Down in a remote section of Paraguay in 1954 Gerald Durrell, a young English naturalist, and his wife spent several months collecting small, wild animals for zoos. The Durrells' hunting ground, noted for its *borracho*, a tree which has a wine-jar appearance and is called by the natives "the stick that is drunk," yielded such personable fauna as Pooh, the crab-eating raccoon, who opened his own cage, and Sarah Huggersack, the affectionate baby giant ant-eater, who sulked like a child if no one tickled her ribs in the evening. There were also some three-banded armadillos; a tiger-bittern who, as might be expected, bit Mr. Durrell on the nose; and an anaconda and a bare-faced ibis named Dracula. When a revolution broke out and the Durrells were forced to leave suddenly in a private plane they tried to turn loose all but their most valuable specimens—only to find that the newly freed animals were reluctant to abandon their cages and once forced out remained on the premises yearning for captivity again. All this is cheerfully told by Mr. Durrell in **"The Drunken Forest"** (Viking, $3.75), a book which may very well inspire among nature lovers the same devotion for the Durrells that was shown by the animals who hung around waiting to be recaptured.

—E. P. Monroe.

LITERARY I.Q. ANSWERS

1. George Washington Cable: "Old Creole Days." 2. George Chapman: "Caesar and Pompey." 3. George M. Cohan: "Broadway Jones." 4. George du Maurier: "Peter Ibbetson." 5. George Eliot: "Silas Marner." 6. George Moore: "Esther Waters." 7. George Orwell: "Animal Farm." 8. George Sand: "Valentine." 9. George Santayana: "The Life of Reason." 10. George Bernard Shaw: "Man and Superman."

—*From "Equator Farm."*

Masai Warrior—"beautiful country."

ALSO NOTED: "Equator Farm," by Roderick Cameron (Roy, $4), is a curious mixture of sensitive description of African landscape and insensitive acceptance of African race relations. The farm of the title is in Kenya, and the equator runs right through its living room. Far more important, though, to the atmosphere of the place than this imaginary line is the air of injustice and discontent that oppresses the Kikuyu tribesmen who live in the area and work on many of the farms. It is Mr. Cameron's perfectly legitimate purpose to disregard the Mau Mau situation in favor of a sensuous, non-political description of this extraordinarily beautiful country, and the exotic adjoining territories of Bugunda and Zanzibar. But in the course of his vivid description of these places, supported, incidentally, by some stunning photographs, he reveals an annoyingly complacent view of the master-servant relationship of whites and blacks. The quality of his writing, however, raises this book far above the usual ghost-written safari journal that so many African travelers feel compelled to publish.

"Zanzabuku," by Louis Cotlow (Rinehart, $5), without unusual resources of literary style and poetic vision, manages to convey in print much of the honest interest and respect for wild and primitive life that its author's movies have demonstrated. The film called "Zanzabuku" now being shown on art theatre screens is the photographic record of his third African expedition, and this book tells about all three. A big book, packed with concrete detail, "Zanzabuku" invites roaming within its wild limits just as the continent of Africa does. Here are exciting stories of forays on foot, armed only with a camera, against rhinoceros, Cape buffalo, and gorilla; and here also are warm and sympathetic descriptions of native tribes like the Ituri pygmies and the Masai of Kenya, who are either losing or about to lose the tribal cultures in which they have had a sometimes physically harsh but always emotionally secure existence for numberless generations.

"The Reluctant Legionnaire," by Michael Alexander (Dutton, $3.50), is the story of the author's efforts to assist in the desertion of a young friend from the French Foreign Legion. The young man, Michael West de Wend Fenton, sounds as if he stepped bodily out of the pages of the early Evelyn Waugh, and the aid of the author, who was a Commando and a veteran of the German maximum security prison at Colditz, seems ingenious but dull in the telling, and in any case wasted on its beneficiary. What *is* interesting is the picture the author gives of a brand of lavish, uninhibited popular journalism that is practised by such British papers as *The Daily Mirror*, which financed the escape jaunt to North Africa and used all sorts of cloak-and-dagger methods, including chartered planes and a mysterious country house in which to keep newsworthy people out of the clutches of *The Daily Mail*, *The Daily Express*, and *The Sunday Despatch*. Apparently the word "scoop" still means something in British journalism. Shades of Richard Harding Davis!

—Thomas E. Cooney.

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Marianne Through the Miasma

"France: 1940-1956," by Alexander Werth *(Henry Holt. 764 pp $6), offers a guided tour through the jungle that is French history from the establishment of the Vichy Government to the present period.*

By Walter Millis

ALEXANDER WERTH'S new book "France: 1940-1956" takes one upon an inordinately long and detailed (to me, needlessly detailed) journey through the matted jungles, the noisome swamps, and over the occasional heights of French policy, French politics and opinion since the day the Vichy Government was established in the terrible summer of 1940. At many times it reads more like a guidebook than an historical analysis; yet it is undoubtedly a considerable achievement, a *tour de force* like John Gunther's equally massive books—not an "Inside France" but an "Inside Fifteen Years of French Affairs."

Since the moment of dreadful wreck and surrender at Bordeaux, American politicians and public have never really understood France or achieved even a working grasp of her motivations. We have been repeatedly surprised, baffled, at times checkmated, by her refusal to act in accordance with the clichés and half-truths which we too easily assume to be the verities of contemporary history. Mr. Werth should help to correct this kind of naive misunderstanding. His account of the complicated forces operating during 1940-1945 on Vichy, on the Gaullists abroad, and on the Resistance at home, is probably the best history of the period—today clouded by the political passions which later obscured it, by the absence of records and the prevalence of myth, by the destruction of the leaders and the survival of the opportunists who joined the Resistance at the last moment—now available in English.

Perhaps it is also the most discerning history of Vichy. Vichy was a phenomenon of appalling complexity as well as moral squalor. In threading his way through this swamp Mr. Werth reaches some suggestive revaluations, particularly of Laval. In this view, Laval collaborated during his first term in office because he believed (as who, in his situation, could not?) that Germany had won the war. He was dismissed, not as an international gesture but for intricate reasons of internal Vichy politics. When he was recalled he knew that Germany was not going to win and really devoted himself to the "double game" of mitigating German demands and reprisals while hoping for Allied victory—the "double game" which Pétain was to make his justification. But for the Pétainistes he was a convenient scapegoat, so their sins were shifted to his shoulders and he was shot for following courses for which many of them were later to be substantially forgiven. To Werth it was not Laval but Darlan who was the "more dangerous" man, a complete opportunist with Napoleonic dreams, removed only by assassination from a possible infamy deeper than Laval's.

WERTH'S detail interferes with the perspective. His cast of characters is enormous, his documentation and quotation from the polemicists is voluminous, while his customary use of initials for parties, factions, groups, and so on does not add to clarity. There is too much jungle easily to discern the terrain. But the underlying thesis seems to be that France's tragedy, from 1940 to today, was not born of the war. Both Vichy and the Resistance, which fought it, really date from the Cagoulard crisis of 1934; and behind each there lay, even then, a tradition going back to the unresolved conflict of 1789. Werth sees the past fifteen years in the Marxist terms of class warfare: the aristocracy, the Church hierarchy, the Army, and Big Business—the heirs of the Bourbons—against the "working class," led by the Socialists and the Communists, jointly heirs to the Commune and the barricades of the distant past.

The point is doubtless worth making. Americans, mesmerized by the terrors of Moscow, too easily forget that there is this continuity in French political tradition and that there is much more than the Kremlin behind French Communism. But one may question whether the point is sufficient to sustain a sound analysis of contemporary France. In the Werth drama Vichy (the reactionaries) was overthrown by the Resistance (the working class), and de Gaulle began with a "tri-partite" Government of Communists, Socialists, and the non-Socialist but left (or "New Deal") MRP. But the experiment collapsed under its internal strains; and de Gaulle, "the noble anachronism," sought to play Napoleon's historic role. Having led the Revolution he would end it with a military or "Fascist" counterrevolution devoted to *la politique de grandeur*. But his moment escaped him, due ironically to the fact that there were no elections coming up which might have enabled him to seize it. In the deepening intensity of the Cold War the Communists were ultimately walled off into a "political ghetto"; reactionaries, even many of the survivors of Vichy itself, were more or less reinstated, and old-fashioned parliamentary government on the old-fashioned, bumbling capitalistic system spelled the end of the glories of the Resistance.

While there is doubtless much in this drama which corresponds with reality, and while I think Werth does explain much in French history which has been obscure to American politicians, it clearly suffers from Marxist distortion. Werth is a Left intellectual with a sympathy for Communism which, if he were an American rather than a native of Scotland, would get him into hot water with the Un-American Activities Committee. But the basic defect in the book is not the tenderness which he uses toward both French and international Communism; it is his failure to deal with the Communist problem at all. How far did the Communists betray the revolution of the Resistance (if there really was a revolution of the Resistance)? In a world in which democracy still finds itself struggling against totalitarianisms of both Left and Right, to skip a question of this kind, to sneer at Leon Blum and treat Thorez with respect, is to evade a central issue. As a Left intellectual Werth is himself, so to speak, a final exhibit in the story of confusion, passionate controversy, self-defeating ideological differences, betrayals, deadlocks, and despairs which he recounts.

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The Island Illuminated

"Life in Britain," by J. D. Scott *(Morrow. 253 pp. $5), is also a guide to its British institutions and traditions. Our reviewer, Edwin Tetlow, is Special Correspondent in New York for the* London Daily Telegraph.

By Edwin Tetlow

THERE is always satisfaction in meeting thoroughly professional work, no matter whether this be a piece of writing, a piece of sculpture, or even a piece of cake. One receives that satisfaction in J. D. Scott's new guide to British institutions, traditions, and contemporary life. "Life in Britain" is an admirable production.

He has amassed a phenomenal amount of detailed knowledge and projected it in his ten sections and two appendices with the balance and perception of a man who really knows what he is talking about. It is possible, indeed, that the presentation has gained from the fact that Mr. Scott, true to his name, is a Scotsman and consequently possesses that little extra something in detachment vouchsafed to those born north of the border. He is a patriotic Scotsman, too, for he devotes extra paragraphs in almost every chapter to his country's institutions and gives her a special pat on the back for her achievements in education and other fields.

The book is infused with warmth, lucidity, enthusiasm, and good humor. One has the feeling all the time that the author wishes above all else to be helpful. This is confirmed in his bibliography wherein he urgently recommends the student to read a host of other works on Britain by such authorities as Dr. Trevelyan, Geoffrey Gorer, John Betjeman, and the late Viscount Camrose (for his standard work on British newspapers and their owners).

Mr. Scott's general method is to pitch full tilt into a subject and give his reader the maximum general information about it; then dividing it up into easily-digested special sections and, to make sure that nothing gets away, summing up with a run-through of his conclusions. It is all a little schoolmasterish, of course. Perhaps in Mr. Scott's case one should say literary-bureaucratic in view of his background as an erstwhile servant of the British Government and his present status as literary editor of *The Spectator*. But it is certainly effective.

His work is most likely to appeal to the serious-minded person who is curious about Britain and really wishes to know as much about her as possible without having to wade through volume after volume of specialized information or make a special project of the study. Anybody who reads Mr. Scott with care as well as enjoyment will be the richer for a sound working knowledge of Britain's social life, the country, and the people, plus their religion, government, law, politics, education, economy, press, and their welfare state.

ON this last-named fascinating subject Mr. Scott has a chapter which is alone worth the price of the book. He brilliantly traces and analyzes the origins of the Welfare State, taking care to emphasize that its coming is by no means a recent, alone-I-did-it feat by the Labour Party, and he makes perfectly clear the desperate determination of the masses in Britain to hold on to it at no matter what cost.

In this connection he exhibits his vivid style and an admirable knowledge of the vernacular in saying that even the Tory businessman who believes in his secret heart that the working classes are "a lazy lot of sponging sods" and the intellectual who is worried about concentration of power in the State are united in relief when they realize that an appendectomy won't cost them a penny.

HE HAS another outstanding chapter on Britain's economy. He goes back into the last century to provide the foundations for a study of the causes of Britain's present difficulties and, rightly, he shows how in 1913 the clouds were already beginning to darken the sun of prosperity which had so warmed and illumined the era of Victoria. Again rightly, he emphasizes the dreadful cost in financial reserves and basic assets of the first two years of the recent war, notably "their finest hour," which transformed Britons into paupers as well as heroes. Then he inserts one sentence of at least doubtful validity: "We have worked hard to save ourselves and by 1956 we have pulled through." I am quite sure there are many people, British and otherwise, who will challenge him on both statements in that sentence, even though he backs up the first with statistics and qualifies the second by saying that Britons do not really expect ever again to be very rich but do not really expect to be bankrupt.

For the rest, one is impressed by Mr. Scott's easiness in explaining facets of parliamentary procedure which Briton and foreigner alike so often find baffling, in explaining the strictly non-political and idealistic traditions of the British Civil Service, and in his accurate character sketches of the newspapers and other organs of the press. He is suitably flattering to *The Times, The Daily Telegraph,* the *Manchester Guardian,* and the BBC, and he gives a definition of the *Daily Mirror* which could easily become classic:

> The whole existence of the *Daily Mirror* is in fact a kind of prolonged raspberry delivered in the general direction of authority, and especially of English class-authority, with its symbols in the public schools, the House of Lords, the Pall Mall clubs, the Archbishops, *The Times,* and the Oxford accent.

A delightful *bonne bouche* at the end of the book for the reader who has had already such a good and profitable time with what has gone before.

Strokes

By William Stafford

THE left side of her world is gone—
the rest sustained by memory
and a realization: There are still the
children.

Going down our porch steps her
pastor
calls back: "We are proud of her
recovery,
and there is a chiropractor up in
Galesburg. . . ."

The birthdays of the old require such
candles.

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Peace by Afterthought

ONE of the world's most impressive publishers is the United Nations. In addition to its day-by-day records and running accounts of its various meetings and agencies, the U. N. issues numberless books and pamphlets having to do with the nature of the world organization. Some of the most noteworthy of these items have to do with the aims of the U. N. and the means by which it can preserve the peace.

The big problem is not how to get the world's peoples to read this literature. The big problem is how to get the world's leaders to read it and take it seriously. For the evidence is fast accumulating that there is a great gap between what the statesmen ask their peoples to believe about the U. N. and what they themselves believe about it. Noble declarations and proclamations about the U. N. are standard equipment for men in high station when they are called upon to talk about the making of a durable peace. They will refer to the Preamble to the U. N. Charter as expressing the determination of the world's peoples to "save succeeding generations from the scourge of war." They will refer to the machinery provided by the Charter which can meet virtually any emergency to the peace. But when something alarming and specific happens, something that calls for decision and action, it is as though the U. N. never existed at all.

At such a time the United Nations becomes embarrassingly wraithlike and inconsequential. It would seem as though a great concept is suddenly left cold and alone while more important things are being attended to. And all at once the world's peoples are made to realize that a grotesque double standard exists and that they have been imposed upon. They have been asked to support and believe in the United Nations not as a pleasant cause or a kind of world community chest but as a tangible and vital instrument for advancing the peace. When they visit the United Nations or read its literature they are reminded of all the means at the disposal of the U. N. for justifying this support. But what good does it do if the U. N. members themselves are unaware of these concepts the moment the danger breaks?

A CRISIS arises over Suez. A threat to the peace is declared. Immediately the reflexes of the statesmen start to work but the reflexes are the conditioned ones of old. An international meeting is called. The statesmen make the point that since Suez is a world artery its operations are a world concern and Egypt cannot expect to put her own interests ahead of those of all the world's peoples. This is a good point and it might have come to something if it had been made before the proper body of the U. N. But the U. N. is hardly even mentioned. Indeed, it was only when the Conference failed that the U. N. became a factor. But even then it was almost in the nature of an afterthought.

The U. N. should not be the last thing that the statesmen think of when the peace is threatened but the first. It should not be a device for supplementing a nation's foreign policy but the principal means by which the different foreign policies are kept from being combustible. If the world is too small for nations to run their commercial waterways as they please it is too small for nations to run their foreign policies as they please. The United Nations was created as the specific means for succeeding where the old League of Nations failed. The old League failed because its sovereign parts were greater than the whole. It failed because it lacked the machinery of law or justice or enforcement. It failed because the nations insisted on making their own decisions on matters involving the common interest and even the common peril.

The Suez Canal presents a challenge to the peace but we need not fumble or flounder for a way of meeting it. This is what the United Nations was created to do. The United Nations can guarantee Egyptian ownership. It can also operate the canal as an international waterway. It must have the means for preventing the shutting down of the canal by force or the attempt by force to keep it open. And the United States, which owns another such international waterway, has the magnificent opportunity to make the grand and inspiring proposal for U. N. operation of both Suez and Panama. In so doing we would avoid the senseless posture of invoking a principle that we are not prepared to accept for ourselves.

There will be the argument, of course, that the U. N. is not really equipped for such responsibilities. For that argument to be persuasive, however, it becomes necessary to ask whether the objectors are willing to lead the way in giving the U. N. that necessary equipment. All too often the people who oppose any strengthening of the U. N. are the very ones who complain the loudest about its inability to function.

Each time the U. N. is bypassed or sidetracked or overlooked its heartbeat becomes a little weaker. Such moral power as it possesses diminishes whenever the U. N. is made to trail along after history. Secretary General Hammarskjöld would like now to call on Egypt and Israel and Jordan to honor their non-aggression pledges. It is a little more difficult now than it was a few months ago, and it was difficult enough then. Mr. Hammarskjöld has been counting on world public opinion to back him up. But the confidence of the world's peoples in the U. N. has been weakened by the statesmen themselves. And moral power is not something that can be turned off and on like a garden hose.

The cause of the U. N. is inseparable from the cause of the peace. But we will not have peace by afterthought. If the United Nations is to survive, those who represent it must bolster it, those who advocate it must submit to it, and those who believe in it must fight for it.

—N. C.

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LETTERS TO THE EDITOR

FOOD FOR THE HUNGRY

"One of the most exciting stories in the world is taking place today without fanfare or headlines. It is a story about food and people who need it." So wrote N. C. ("Food for a Better World," *SR* July 21). No more apt description can be thought of for CARE (Cooperative for American Remittances to Everywhere, Inc.), which this season marks its tenth anniversary.

Last year more than 2,000,000 units of CARE food went to 1,500,000 hungry people. Each unit by American nutritional standards equaled 120 meals. By overseas standards it will supply supplementary feeding for one month to a family of four. And by any standard it is a good bargain. CARE's Food Crusade plans to feed twice as many people this year. American abundance, through individual American citizens, is reducing the world's surplus of the hungry.

The CARE package, the gift of a person to a person, is received in the spirit in which it is given. Thousands, even millions, of messages attest the gratitude of the recipients. In marked contrast, especially in border or "neutralist" nations, Government aid has been unwelcome, mistrusted, and occasionally even rejected.

Paperback editions of ninety-nine selected American books—"Books Americans Are Reading"—are "sold" by CARE for $30. Their retail value is $50. Libraries, schools, community centers welcome them. Children's books, even though they are all in English, win thanks. A new steel plow for India ($15), bullock-drawn, turns over baked soil deeper, and in half the time. Carpentry kits and tool kits help repatriated men and women rebuild their homes. Midwifery kits, sewing packings, health funds for underequipped hospitals, all are available under the CARE program.

Fifteen American and Canadian cities have CARE offices—they will gladly furnish more information and accept contributions. A letter to CARE, in care of your local postmaster, will do as much.

Fred Newman.

Westport, Conn.

WHO'S AN OLD FOGEY?

In "Who Killed Federal Aid?" (*SR* Sept. 8) Bess Furman charged "Old Fogeyism, New Fears, and Uncalculated Risks" with the defeat of the Federal School Construction Bill. Isn't it possible that some of us are honestly and intelligently opposed to the Federal Government spending our money to build local schools because we believe that it is the job of the local communities? My city of 20,000, far from wealthy, has built and is building adequate schools for all its children, and the taxpayers are paying for them. I am convinced that every city could do the same.

We are just kidding ourselves if we think we can pass on the responsibility to Washington and have it adequately shouldered. Does Miss Furman honestly believe the Federal Government will do a good and thorough job of building local schools or is she just interested in a "TVA for Education," wherein some favored areas (like New York City) get a huge share at the expense of the rest of the country.

I believe the real "Old Fogeys," etc., are those who depend more and more on Washington to solve their problems.

Halford R. Houser,
Editor and Publisher,
Bogalusa Daily News.

Bogalusa, La.

Through History with J. Wesley Smith

"But would they remember ten? Maybe you should give them two or three at a time."

DELEGATING THE ARM-TWISTS

Miss Furman passed over too lightly the lack of Presidential leadership in the school-construction fiasco. Only the lightest sort of arm-twisting by a President who understood executive leadership would have sufficed to gain the sixteen votes needed to pass—particularly in this election year. Just a whisper that a certain visit during the campaign might be canceled—or something similar—and the President would have been smothered with yea-votes. But the battling was "delegated" to subordinates, and where are the schoolhouses?

W. Wade Mann.

Silver Hills, Ind.

JUGGLING BILLS

I don't like this phrase in Claude Fuess's "Why Teach?" (*SR* Sept 8): Because teachers are helping to build a better world . . . "nobody need pity them if they drive old Chevrolets instead of new Cadillacs."

The point is, plenty of other professions work for a better world, but they ask for and get an adequate standard of living. On his teacher's income a man would like to be able to live a gracious life, to subscribe to magazines, buy books and phonograph records, and have children he can afford to send to college. Few really good men are going to stick in the teaching profession when they realize that most of their energy goes into juggling current bills.

Nancy Fields.

Pacoima, Calif.

CALL JOE BACK!

Do you mean to say that Joe Smith left before he heard himself nominated for the Republican Vice Presidency? [See cartoon below reprinted from *SR* Aug. 25].

Unbelieving Reader.

Springfield, Mass.

Through History
with J. Wesley Smith

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SR GOES TO THE MOVIES

Solid Gold Judy

TO ANYONE who counts among his theatrical blessings the memory of Josephine Hull teetering across the stage in **"The Solid Gold Cadillac"** the announcement that Columbia Pictures had acquired the film rights to the play for comedienne Judy Holliday was not a cause for cheering. Judy can be funny, but Miss Hull is inimitable. And somehow the nature of the script changes involved in adapting the latter's benign Laura Partridge to the brisk, strident style of Miss Holliday were both obvious and depressing. Laura would become Judy's familiar, big-eyed, dumb blonde. She would probably fall in love with Ed McKeever, the ousted chief of International Projects, Ltd.; he would inevitably fall in love with her. And together they would defeat the unsavory characters who had wrested control of his firm away from him. Clinch and fade-out.

Well, the film has just appeared and all the predictables are there. The new Laura Partridge is sister under the skin to Judy's Billie Dawn. There is love at first sight as she watches Big Ed munch a sandwich during a stockholders' meeting of the corporation. And in this screen version virtue's ultimate triumph receives the anticipated assist from Cupid. But altogether unpredictable was the skill with which Abe Burrows would reshape the George S. Kaufman-Howard Teichman comedy for Judy Holliday's special talents, the authority with which Miss Holliday would make Laura Partridge her very own—and the fresh feeling that a really topical comedy can bring to the screen today. References to Washington, Senatorial investigations, and big-business chicanery have been missing from the movies for so long that even the modest raillery that goes on here seems brash and daring. In any case, Burrows has peppered his script with genuinely witty lines, and Columbia has assembled an almost perfect cast of fun makers to put them across.

But, despite the competition from such able performers as Paul Douglas, Fred Clark, John Williams, and Hiram Sherman, "The Solid Gold Cadillac" rightfully goes to Judy. Her version of Laura Partridge, the meddlesome small stockholder whose candid ignorance routs the larcenous corporation executives, is both as amusing and as authentic as Josephine Hull's. An unemployed actress, she informs Paul Douglas that she finds playing Shakespeare tiring—"They never let you sit down unless you're a king." But Laura only seems dumb. She may not know the answers, but she knows the right questions—and has the good sense to keep asking until she *gets* the right answers.

* * *

A little over a year ago Howard Hughes sold his all but moribund RKO studios to an organization that had previously been concerned primarily with rubber tires and television. Slowly, under the egis of General Tire and TV, the lot is being reactivated; and the first fruits of the new administration are just beginning to appear on the vine with pictures like **"Back from Eternity"** and **"Beyond a Reasonable Doubt."** In a curious way both of these films reflect the major interests of the parent company. "Doubt" reveals the growing tendency to adapt to the movie medium television's low-budget production techniques—constricted settings, continual camera movement in place of cutting, a heavy emphasis on closeups; while "Eternity" is a retread of a 1939 melodrama, "Five Came Back." Of the two "Eternity" is a lot more fun, with its plane-load of stock figures—among them Robert Ryan Rod Steiger, and Anita Ekberg—marooned in the jungle surrounded by Jivaro headhunters. "Doubt" is a mystery film featuring Dana Andrews Joan Fontaine, and as improbable a plot premise as has ever turned up on any screen, large or small. Neither picture offers a single character in whom it is possible to believe for a moment

* * *

In **"Yang Kwei Fei"** (Buena Vista) the Japanese present further proof of their supreme mastery of the art of color photography. It is more than a matter of capturing skin tones that are true, or doing justice to the magnificent brocades, the gossamer silk veils, and gleaming lacquers that surround the players. Like "Gate of Hell," which was photographed by the same cameraman, the film is full of visual delights. Unfortunately, the similarity stops there. This story of a legendary Chinese beauty who rose from servant girl to Empress is told stiffly, theatrically, in fits and starts never carrying the spectator beyond the surface beauty of its sets and costumes. —ARTHUR KNIGHT.

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MUSIC TO MY EARS

Danes Wha Hae wi' Wallace Bled

OWING, no doubt, to some high-level ideas of protocol, the Royal Danish Ballet Company opened its first American tour at the Metropolitan Opera House in mid-September with a program heavily mired in its illustrious past, and with too little regard for its pleasant present or possibly bright future. All this derived from the investment of two thirds of its, and the audience's, time in that celebrated antique called "La Sylphide," which until now has largely been a legend on the American dance stage and might well remain one.

Of the importance of "La Sylphide"—not to be confused, of course, with the much later Fokine work called "Les Sylphides"—in the archives of dance there can be little doubt. It is, by occurrence in the mid-1830s, the genesis of all later ballets containing supernatural beings who fall in love with mortals, with the customarily brightly unhappy results. Long before Kipling declaimed on East and West ballet librettists had decreed that, whatever the sexes, never the unnatural twain should meet.

However, what is consequential in the archives is not necessarily valid on such a stage as that of the Metropolitan Opera House. The Danes did not command admiration when the curtain rose on an interior setting so shabby that it might have come from the Met's own warehouse. To bring this all the way from Copenhagen was perhaps a nice way of not embarrassing us for some productions we see all the time, but hardly the *beau geste* otherwise. The second act, a woodland glade which might serve very well for the familiar "Les Sylphides," was much more what might be expected from a company which proudly bares its Royal attribution.

Ballet books tell us that Taglioni's "Sylphide" was imported to Denmark shortly after it was produced in Paris in 1832, there to be restaged by the fabled Bournonville and continuously danced in the Danish repertory ever since. How the current version compares with its illustrious antecedent I wouldn't know, but it is a thin pastiche of mime and action, requiring the Danes to pose as Scots (in kilts and jerkins). An irresolute young man named James, affianced to a suitably attractive Effy, is nevertheless magnetized virtually out of his kilts by the sprite called La Sylphide. A witch whose antagonism James had incurred—a rather simple feat where witches are concerned—manipulates things so that the sprite dies, Effy marries James's best friend, and everyone lives unhappily ever after.

This bare bones of a plot would merit more respect if it had, as in the case of "Giselle" (whose related features are evident), beautiful movement, affecting climaxes, an atmosphere of deep-died romanticism. As La Sylphide Margrethe Schanne—a ballerina of fine physical resource, eloquent movement, and perhaps limited personal magnetism (other roles will tell)—had too little to do to make an emphatic impression. Henning Kronstam, an agreeable young man with a tall, lithe body, was suitably irresolute, and Birthe Scherf, his Effy, had the Scotchness of some of the native whiskey sold in Denmark under that designation. The smallish corps is well disciplined, but rather overwhelmed—for its numbers—by the Met stage. As for the musical score, ably directed by Johan Hye-Knudsen (Lovenskold composed it 120 years ago), its outstanding moment was a quotation, in Act One, of "Should Auld Acquaintance Be Forgot."

FORTUNATELY, however, neither "La Sylphide" nor the production of David Lichine's "Graduation Ball" (which with Inge Sand, the brilliant Stanley Williams, Mette Mollerup, and the previously mentioned Kronstam completed the rather brief opening program) is the sum of the Royal Danish Ballet's appeal to American audiences. They are, in fact, not even a reliable index, considering that there are such tried-and-true works as "Napoli," "Coppelia," "Petrouchka," and "Dream Pictures"—admired at various viewings in London and Copenhagen—still to come.

There is, of course, also Frederick Ashton's treatment of the late Serge

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Prokofieff's "Romeo and Juliet." From concert performances of the score, sundry recordings, and, above all, the film originating in the Soviet Union, we know it to be a major work of the modern ballet repertory, whose introduction may well be the durable memory of the present appearances in America of the Danish Ballet. This is an evening-long production which should provide a larger scope for the known qualities of ensemble and characterization in which this company excels, as well as the opportunity for any unknown, latent qualities to assert themselves.

For the moment it may be well to ponder on the implacable determination which causes a company of this one's resources to stake its initial impression on such limited matter as "La Sylphide" and "Graduation Ball." It may be, and doubtless is, the notion that what looks good in the Royal Danish Opera House in Copenhagen must also look equally good in the Metropolitan Opera House in New York. It wouldn't take a great deal of worldliness for someone to realize at some point that whatever the picture it is decidedly affected by the frame in which it is shown. Not to mention—and this is even more consequential—the audience which views it. This one, it seemed to me, was more than willing to be impressed, more than anxious to be cordial. It found along the way suitable opportunities to be cordial, but those who recall the kinds of response of which a New York ballet audience is capable could find little justification for saying that it was impressed. —IRVING KOLODIN.

Minstrel

By Robert Huff

ALL envious of fish and fowl,
Good beasts, and then sweet ladies, I began.

But trout once torn from water cried,
"You haven't got the hook inside."
And resurrected pheasants flew my bag.

The ladies I was singing for
Walked through the room and out the door.
My notes went lonesome from the hunting horn.

Being thus envious of bait,
I placed three worms upon a plate;
I danced around them till the floor got warm.

They made a perfect audience,
And I've attempted nothing since
Save digging worms to dance for when I can.

(Advertisement)

Golden Empire Chronicle

The first Silver Palace sleeping cars of the Central Pacific Railroad entered service in 1869, the year the first transcontinental railroad—the Overland Route—was completed. Advertisements said you could sleep "amid the easy roll of the car as sweetly and refreshingly as ever upon the home bed." One early paying passenger wrote that in some of the cars "there are melodeons and pianos, so that musical ladies may play them while en route."

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But just think about those Silver Palace sleeping cars of our ancestor railroads with their oil lamps and coal-burning stoves. Marvels of the era, yet no more than shaky tinderboxes in retrospect.

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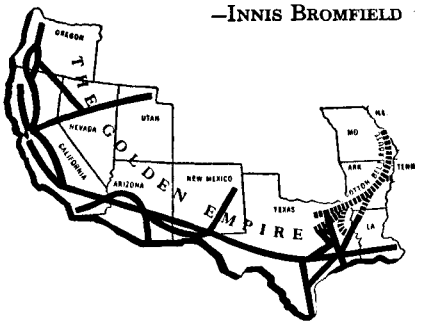
—INNIS BROMFIELD



Southern Pacific

THE WEST'S LARGEST TRANSPORTATION SYSTEM

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Fiction

Continued from page 16

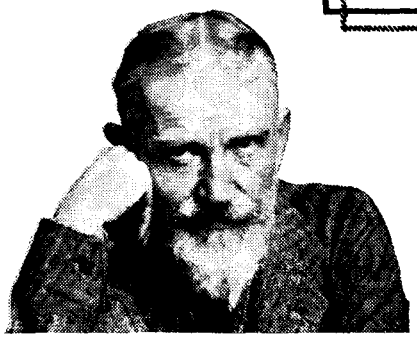
and Sara hopefully suspects that behind her mother's secrecy there lies a family connection that promises the kind of social station she yearns for. Naturally, Sara suspects right, and the clue-strewn trail leads to the Varady mansion on San Francisco's Nob Hill, presided over by a domineering old woman who had made Sara's mother miserable in her early married days. Will history repeat itself in 1906 as dowager Varady takes Sara into the fold? It almost did, but Sara, unlike her mother, fought for the man she loved despite some antagonistic engineering on Aunt Varady's part and gained her respect and undying enmity. Miss Whitney gives her readers their money's worth, expertly weaving an ever-thickening plot and providing a satisfying amount of depth to its characters, all of whom are in perpetual conflict.

—SIEGFRIED MANDEL.

TROUBLE IN BAYOU LAND: In Sam Ross's newest novel, **"The Tight Corner"** (Farrar, Straus & Cudahy. $3), ex-fight champion Tommy Berk, a fugitive from justice and his own partners in crime, flees New Orleans and stumbles into the world of the Cajun fishermen in the islands and bayous below the city. Here he is trapped in a tight corner with the sea at his back. His pursuers are soon all assembled in a little fishing village on Grand Isle, on the Gulf of Mexico, waiting for Tommy to show up on one of the shrimp boats they know he must have boarded. There are Detective Lieutenant Lucas; Steve, the card sharp who got Tommy into trouble and now wants to silence him any way he can; Vi, Steve's girl; and Willy, a nervous gunman. Confidently they wait for their quarry to blunder into their hands, and warily they maneuver around each other as they wait. But Tommy has come into contact with real people for the first time. The Cajuns, Jo Valloux and her brother Adam, have shown him on their boat a world he has never known, a world of hard work, sun, sea, and sky. And of course he has fallen in love with Jo, a real woman, not a painted night-club doll. The collision of this new Tommy with his old henchmen brings the story to its inevitable violent climax.

This is a familiar situation, but it is redeemed from cliché by its background. As the drama moves south through the country around the mouth of the Mississippi and out to sea the author lovingly reveals the

MORROW



Bernard Shaw

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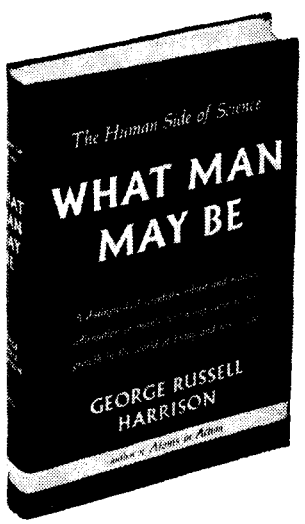

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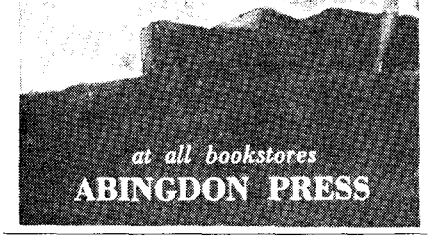

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world of the Cajun fishermen, with its remote villages crowded on the flat shores of Gulf islands, and its timeless feeling of sun-warmed sea that is mostly calm, but reflects threats of violence from the tropic sky. The revelation of this world is the best part of the book. By contrast the Broadway-type hustlers seem both unreal and conventionalized.

But no matter; "The Tight Corner" is successful in its genre. Mr. Ross builds suspense well as he alternates Tommy's instinctive rushes away from one danger into another with the slow, calm, reasoned approaches of his pursuers, and with the slow, calm revelations of the colorful land- and seascape inhabited by the Cajun fishermen. —THOMAS E. COONEY.

THREE IN A SAVAGE LAND: In Stuart Cloete's dramatic and violent novel **"Mamba"** (Houghton Mifflin, $3) the hero, Jim, tells his story as the last act before taking his own life. Jim is the young and vigorous assistant to Henry Seaman, the powerful fat man who owns a stock farm at the edge of the vast and towering forest. The triangle is completed by Helen, Seaman's beautiful wife who has come to Africa from an English dance-hall. It is inevitable that Helen should give herself to Jim as a refuge from her sadistic husband, and equally inevitable is what happens to Helen when her husband discovers her infidelity. Helen's death by a mamba, the most ferocious of African snakes, drives her lover to the final avenging murder of Henry.

"Mamba" is a story of love and hate. "Both are great motives," Mr. Cloete writes, "which first send a man mad and then destroy him." Aside from his central plot there is in this book a great deal of primitive philosophy of life and death as well as a burden of African lore of that wild and savage country twenty years ago, where white men dressed for dinner as a defensive measure against deterioration, "waiting for something, coiled like a spring, waiting like a caged animal for a way out." It is a powerful and terrifying tale.

—HARRISON SMITH.

DOMESTIC TANGLE: The situation in **"Scandal in Troy"** (Random House, $3.50), a short novel by the Danish writer Eva Hemmer Hansen, is this: A beautiful, unsatisfied wife falls wildly in love with her husband's handsome, foreign house guest and flees with him to the bosom of his powerful family. The husband, his honor at stake, appeals to his brother and a group of friends, and together they eventually manage to retrieve the errant wife and destroy her lover and his family, whom they don't like anyway, for rather complicated mercenary reasons.

It's a tale as old as Helen of Troy; as a matter of fact, it *is* the tale of Helen. It is always diverting when a literate contemporary writer fleshes out the bare but eloquent bones of Greek mythic or epic literature—after all, the old-timers never told us how Helen and Paris behaved in bed together—and Miss Hansen does an entertaining job of it. But there is nothing new in her interpretation of the main story, and one could wish she had more fully developed the secondary, Clytemnestra-Aegisthus relationship. There she has made a start at something quite original.

—JEROME STONE.

FRASER YOUNG'S LITERARY CRYPT NO. 692

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 692 will be found in the next issue

E RES WUEXLQV WOL

YGUQK GXLU BS VLEUJO GM

YOEW OL SLLKV ESK

ULWIUSV OCRL WG MBSK

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Answer to Literary Crypt No. 691

No bubble is so iridescent or floats longer than that blown by the successful teacher.

—SIR WILLIAM OSLER.

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The Strange Business of Teaching Strangers

Continued from page 10

conviction of most Indian students that an extensive degree of Federal aid (which will inevitably be termed "socialism" by some Americans) is necessary for agricultural and cultural progress in India. Indeed, it is wise to avoid clamor for conformity and instead to seek underlying identities of outlook and purpose as a lasting basis of understanding and friendship between the exchangees and the people of this country.

UNDERSTANDING should not, however, be confused with adjustment. Of course, adjustment to a certain degree is essential for the success of any exchange program. Fortunately, this is not much of a problem in the States. There is no other country where the foreign student is surrounded, from the time of his arrival, with so much organized as well as individual assistance and friendliness. Foreign Students' Advisers and the faculty members of American colleges and universities in particular deserve a tribute for their academic as well as personal guidance in the maze of the campus and community life. Their knowledge and scholarship, hospitality and helpfulness leave indelible impressions on the minds of almost all foreign students and exchangees.

But, in the hospitable atmosphere of the States, full of fabulous facilities, the idea of adjustment can easily be overdone. This process is facilitated by another unique feature of American education—its astonishing assimilation on a mass scale of people of diverse origins and backgrounds into a common social and political pattern.

This identification of exchangees with the American environment and culture is not likely to be an asset to them on return to their native lands, in these days of emerging nationalism in Asian lands. On the contrary, simulated accent or imitation of superficial habits and customs can only cause caustic reactions. It is not very wise to encourage isolated, lonely young students thousands of miles from home and family to "think American"; for the Indian student in America is still an Indian, who must return to India to do his life-work, and yearning the rest of his life for the special privileges and luxuries of America will be a hardship to him.

For this reason also, it would seem desirable to encourage foreign students to enrol in American colleges and universities for intensive courses of graduate studies only. But, here again, the practice of earning while learning, another interesting feature of American education constituting a standing attraction to foreign students, is apt to prolong their stay and expose them to the danger of overadjustment. Far too many foreign students waste their precious time in pointless pursuits or at best in acquiring a veneer of Western culture.

There can be, however, no objection to acquiring a sincere appreciation of Western culture in general and the American way of life in particular. Foreign students will do well to acquire, in addition to invaluable skills and techniques, the democratic attitudes, organizing abilities, and pioneering spirit of the American people that have made the United States such a dynamic and prosperous nation.

There should be more positive efforts and programs on the campus and in the community to fill the foreign student's leisure time with organized intellectual and cultural activities leading to a basic knowledge of the best in the American way of life. The American campus tradition is that the students form and regulate their own voluntary, extracurricular activities, but the foreign student—in unfamiliar surroundings and because of his widely different social background—is not circumstanced to make the right choices of a social kind all on his own.

OF COURSE, there should be opportunities for Americans to learn and appreciate a little more about the countries and cultures represented by exchangees too. Mutual understanding and appreciation of different backgrounds and social organizations as well as of common basic ideas should be an integral part of educational programs on the campuses where foreign students congregate. In fact, there is an urgent need to infuse the "one-world" philosophy into education programs at all levels. This should not be too difficult to accomplish in a society whose signal achievement is unity in diversity. At the same time, the fact that American society has roots in Western culture almost exclusively contributes to an almost exclusively Western outlook, sometimes in conflict with the aims and scope of a "one-world" view.

Fortunately, however, there is a pronounced trend towards internationalism in American education today. In fact, from its early beginnings American education has had a strong

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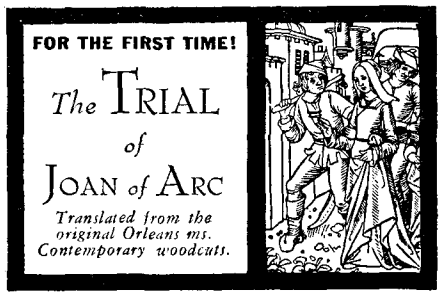

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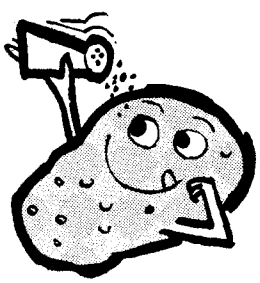

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international orientation. The trend for comparative education has in recent years been considerably emphasized, as reflected in a bewildering variety of international educational organizations, conferences, and seminars in this country. International projects taking American students to distant lands for short periods of first-hand study constitute a fascinating extension of the same trend. A growing emphasis on teaching foreign languages in American schools is also an interesting facet of the whole question. Then, there are unique facilities for study and research in human relations in American universities. There is, also, no other country where there has been such sustained interest and systematic study and research in improved programs of all kinds of educational exchange.

THERE is an increasing need for area studies in American schools and colleges. In terms of curriculum construction alone this is a formidable proposition. It is even more difficult to find teachers who will be able to bring to their courses the necessary combination of sound scholarship and sympathetic understanding. In the wonderful array of aids and ideas for international outlook in American education, unmatched anywhere else in the world, there seems to be some gap in inspired scholarship in Asian affairs.

These are some of the difficulties that will no doubt be remedied in due course through the characteristic American spirit for exploration, innovation, and action. The greatest danger, however, is that the American educational system may sacrifice some of its liberal and international outlook under the increasing pressure of the relentless atomic race. But American education has now the challenging opportunity to prove that technological progress is not incompatible with the growth of freedom and a world view.

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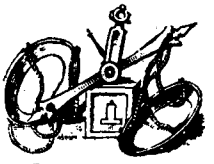

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Collection of Debussy (*Clair de Lune*), De Falla (*Jota*), Ysaye, Tchaikovsky (*Valse-Scherzo*), Suk (*Love Song*), Kodaly *(Hungarian Dances)*, Wieniawski, Zarzycki.
One 12″ record (recorded in London) **Angel 35354**

SCHUBERT OCTET (OISTRAKH: 1st Violin)
1st violin, David Oistrakh; 2nd, Peter Bondarenko; viola, Mikhail Terian; 'cello, Sviatoslav Knushevitzky; clarinet, Vladimir Sorokin; double bass, Joseph Gertovich; bassoon, Joseph Stidel; horn, Jacob Shapiro.
One 12″ record (recorded in Russia) **Angel 35362**

QUARTETTO ITALIANO plays
Mozart: "Hunt" Quartet No. 17 in B flat, K.458
Schubert: Quartet No. 2 in C major One 12″ record **Angel 35351**
Reminder: The Quartetto Italiano has also recorded Mozart's Quartets in G major, K.387, and D minor, K.421 (35063).

"MOONLIGHT" AND MOZART (ITURBI)
Beethoven: "Moonlight" Sonata
Mozart: Sonatas No. 11 in A major, K.331 (with the Rondo alla Turca) and No. 12 in F major, K.332
Music-lovers have been saving their pennies and pesetas for Angel's first Iturbi recording!
One 12″ record **Angel 35378**

MALCUZYNSKI ENCORES
Music of Chopin, Debussy, Paderewski, Prokofiev, Rachmaninoff, Scriabin, Szymanowski.
One 12″ record **Angel 35348**
Reminder: Witold Malcuzynski in Chopin Recital (35171)
"If you are budgeting only one Chopin disc this season, this is it," *Milwaukee Sentinel.* "Few happier Chopin collections available on records than this," *The Gramophone*, London.

CLARA HASKIL and GEZA ANDA
Mozart: Concerto in E flat for Two Pianos, K.365
Bach: Concerto in C major for Two Pianos
Conductor: Alceo Galliera. Philharmonia.
One 12″ record **Angel 35380**
Note: The 1st Angel Record of Clara Haskil who makes her American debut in November with the Boston Symphony and N. Y. Philharmonic-Symphony.

FOR ORCHESTRA

CHAMPAGNE FOR ORCHESTRA (KARAJAN-PHILHARMONIA)
Music of Johann and Josef Strauss
Delicious music, glitteringly played and packaged. Play it at your next party. Put it on your Christmas "must" list. *Delirium Waltz, Gypsy Baron Overture, Artist's Life, Emperor Waltz, Pizzicato Polka, The Blue Danube.*
One 12″ record **Angel 35342**
Other dazzling Philharmonia Karajan-conducted records: Philharmonia Pop Concert (35327), Ballet Music from the Operas (35307), Opera Intermezzi (35207).

BEETHOVEN "PASTORAL" SYMPHONY
André Cluytens and Berlin Philharmonic
Famous on Angel Records, conductor Cluytens makes his American debut next month with the Vienna Philharmonic.
One 12″ record **Angel 35350**

FOR THE SCHUMANN CENTENARY
"Spring" Symphony No. 1, Symphony No. 4
Conductor: Paul Kletzki. Israel Philharmonic.
1st of 3 albums recorded for the centenary of the death of Schumann by a "great orchestra" (*Saturday Review*).
One 12″ record **Angel 35372**
Coming in Nov.: Schumann Symphony No. 2 plus Overture, Scherzo and Finale (35373).
Reminder: Gieseking in Schumann Piano Concerto with Karajan-Philharmonia and Kinderscenen (35321).

HERE COMES THE BAND . . .

THE CARABINIERI BAND OF ROME
Angel dedicates its 1st recording of the famous **Banda dell' Arma dei Carabinieri di Roma** to Italy's official Band — 100 musicians and Maestro Domenico Fantini — which makes its 1st American tour this October and November. 12 thrilling numbers from Parade Ground and Opera House including *La Fedelissima* (Parade March of the Carabinieri whose motto is "The Most Faithful"), *Legend of the Piave, La Marcia dei Granatieri*, marches from *I Vespri Siciliani, Aida, Ernani*, etc. . . . Record begins with *L'Inno di Mameli* (Italian National Anthem), closes with Stelle e *Strisce* (Stars and Stripes) . . . Evviva!
One 12″ record **Angel 35371**
Also on Angel's Bandwagon: The Scots Guards (35271), The Scots Guards on Parade (35337), Band of La Garde Républicaine in Marches Militaires Francaises (35051) and French and American Military Marches (35260).

Angel® Records

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SR/ RECORDINGS SECTION

SEPTEMBER 29, 1956

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THREE-AND-A-HALF YEARS OF UNINTERRUPTED LISTENING

"Schwann's Way" . . . Or Music History in the Round

By HERBERT WEINSTOCK

THE most cursory glance through that handbook of the retail record-dealer, the monthly "Schwann Long Playing Record Catalogue," demonstrates that the repertoire of pre-classic, classic, romantic, and post-romantic music now available to the prospective purchaser is extremely varied and rich. Taking up a suggestion from the Editor of *SR* RECORDINGS that I give some thought to what is and is not available, and to what relation both have to musical history in the round, I made a rather careful study of the August 1956 "Schwann." I now have a documented notion of just how overbalanced some sections of the available repertoire have become, how thin and poverty-stricken other sections remain.

Let us first examine the document. The August 1956 "Schwann" is a booklet whose pages, set in small type in double column, measure approximately 5½″ x 7″. It runs to 160 pages, of which fourteen are given over to advertising. In the back, forty-six pages that I shall not consider here are devoted to miscellanies impossible to list under a single composer's name and to special listings of orchestral, chamber, piano, organ, operatic, spoken, musical comedy, operetta, film, folk, popular, jazz, swing, and children's records. The heart of the booklet, however, headed "Composer Section," consists of 100 pages in which 577 composers are listed alphabetically. Under each composer's name, compositions now available on long-playing records are also listed alphabetically — as, by performers' names, are several recorded versions of any single composition. "Schwann" is a catalogue; it never deviates from the most unhelpful impartiality.

I have concentrated on the 100-page "Composer Section" in the conviction that it could give me a fair indication of what has been occurring in the nearby musical world, the record industry, and an increasingly important area of American public taste. Here are listed something like 13,000 sets and single records of what (still longing for a better term) we call serious music—at a roughly calculated guess, three and one-half years of uninterrupted listening. A safer guess would be that no one man or woman has heard or ever will hear every note on every recording listed in these 100 pages. Counting an average of 130 record-listings to a page, note the distribution of space required by the most-recorded composers. Mozart in his bicentennial year leads all the rest with eight pages (or something like 1,050 separate record-listings), and is followed by Johann Sebastian Bach with more than six pages and Beethoven with six. The "great three," then, remain the core of our musical life and repertoire. No other composer occupies more than half as many pages as Bach and Beethoven. (I am aware

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Mr. Jones insists on perfect balance, regardless!

THE GENTLEMAN ABOVE, Mr. Richard Jones, is illustrating the essential drama in a concerto, *i.e.*, a *balanced* conflict between two unequal forces.

In a violin or piano concerto, for example, the balance is precarious -- the struggle of a single instrument pitted against a massed orchestra of up to 100 pieces.

Such odds seem unfair, but it all depends on the prominence allowed each instrument. At a concert, the conductor balances the orchestra and the soloists. But when Capitol has recorded that concert, Richard Jones must decide if that balance was *captured*.

It's his job (as a member of Capitol's famous record-rating 'Jury') to make sure the hundred never overpower the one. Concerto, symphony, *any* orchestral music -- Richard Jones insists on perfectly balanced instrumentation. You *must* hear every note the conductor and the composer meant you to.

Other Jury members cover their own special fields in exactly the same way. Naturally, they also critically appraise the performance itself.

Only when they decide an artist has given an exceptional performance, and it has been flawlessly recorded by Capitol's sound engineers – only then do they label that record "Full Dimensional Sound." *It is the purest high fidelity that can be achieved by the recorder's art.*

Next time you're at your record dealer's, make a point of hearing a Capitol "FDS" recording. It's *quite* an experience.

Incomparable High Fidelity in Full Dimensional Sound

Capitol REG. U.S. PAT. OFF. CLASSICS FDS FULL DIMENSIONAL SOUND

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that it is scientifically indefensible to compare the amount of space required for Chopin [one and one-fourth pages], whose pieces are preponderantly very brief, with that required for Verdi [one page], most of whose operas require six or eight twelve-inch record sides. The reader, however, can make these adjustments as he reads.) Now selecting at random, I find Haydn—three and one-half, Tchaikovsky—three, Brahms—two and one-half, Schubert—two and one-fourth. At about one and one-half pages each we come upon Handel, Liszt, Prokofiev, Ravel, Schumann, Richard Strauss, and Wagner—each with approximately 200 individual listings. I find it interesting that each of the following composers occupies at least one full page (130 listings, give or take a few): Bartók, Mendelssohn, Stravinsky, and Verdi. Surely this proves catholicity of taste? And at one-half page each (about sixty-five individual listings), I discover not only Hindemith, Puccini, and Rossini, but so unlikely a candidate for widespread popularity as Gabriel Fauré (four versions of the Ballade for Piano and Orchestra, six of the Requiem, and six of the Sonata No. 1 for Violin and Piano).

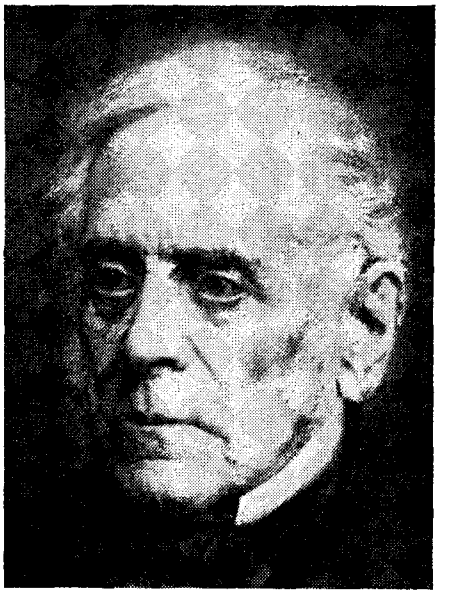
SINCE the general acceptance of the microgroove record, then, several adventures have befallen the recorded repertoire. It has been fattened enormously around the waist, that anatomical bulge consisting of the music composed between *c.* 1700 and *c.* 1900. In that unsightly bulge I discover twenty-nine recordings of Tchaikovsky's "Romeo and Juliet," twenty-five of Beethoven's Fifth Symphony, twenty-four of Tchaikovsky's "Nutcracker" Suite No. 1 (as well as a "complete" recording of the ballet and two versions of the Suite No. 2), twenty-three recordings each of Schubert's "Unfinished" Symphony and Rimsky-Korsakov's "Schehérazade," twenty-two of Mozart's Symphony No. 40, twenty-one of the Beethoven Violin Concerto (including four with David Oistrakh as soloist), twenty-two of the Tchaikovsky Piano Concerto No. 1 (of which three have Emil Gilels as soloist), nineteen of Dvořák's "New World" Symphony, eighteen each of Rimsky-Korsakov's "Capriccio Espagnol" and the Tchaikovsky Violin Concerto (including two by Heifetz, three by Milstein, and three by Oistrakh), and seventeen each of the Brahms Violin Concerto (two by Heifetz, three by Oistrakh), Liszt's "Les Préludes," Rachmaninoff's Second Piano Concerto, and Ravel's "Boléro."

To be sure, with a few of these compositions we begin to move above or below that waistline bulge. But the point is certain: the so-called standard repertoire has now been so overrecorded that it is all but impossible for a prospective buyer to make up his own mind by first listening to everything available: it would take something in excess of sixteen hours of uninterrupted attentiveness just to get through the available versions of Beethoven's Fifth Symphony! Even the most daring critic can no longer say with certainty that one single recording of one of the compositions mentioned in the preceding paragraph is *the* best. This is the point, too, at which only a handful of record-dealers can handle anything like most of the recordings available.

Special interest, it seems to me, clings to some of the less spectacular figures to be derived from the August 1956 "Schwann." It includes, for example, thirteen versions of Chopin's First Piano Concerto (two of them by Edward Kilenyi), a composition that surely does not—and does not deserve to—occupy anything like so large a position in our actual concert life. What are we to make of five "complete" versions of Handel's "Water Music," plus eleven of a Suite derived from it? Or of eight versions of Puccini's "Madama Butterfly," plus seven of excerpts from it? Of thirteen versions of the Sibelius Violin Concerto? Or eleven of the Suite from Stravinsky's "Firebird," plus a recording of the complete ballet—or, more surprisingly, of ten versions of "Le Sacre du Printemps"?

All that I can derive from these truly crushing statistics, I am afraid, is a prognosis of flatulence, discomfort, and acute indigestion. I intensely admire Verdi's "Aïda," but I refuse to listen to eight complete recordings of it, eight of excerpts from it, and two of a "symphonic picture" derived from it. Mister, all I really want is an intact version of "Aïda" performed in a way that would have satisfied Giuseppe Verdi. I'll buy that one if there is any way of locating it in these great piles of recordings. And I shan't thereafter care very much if the other seventeen recordings listed under "Aïda" do not sell at all—or if, as a result, several more recording companies vanish from "Schwann" and the scene in general. And as for Wagner's "Lohengrin," for which I have small affection, how could I conceivably cope with four complete versions of it (a total of thirty-six twelve-inch long-playing record sides), plus three recordings of excerpts from it and seven versions of its Preludes?

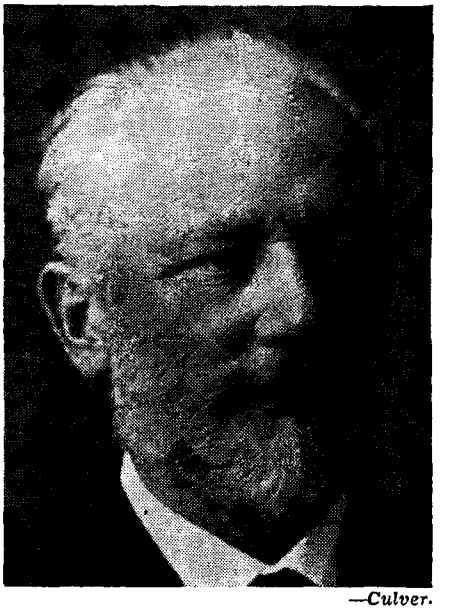
Swollen, glutted, rife with conflicting claims and fancier and fancier trade gibberish, accompanied by yards, perhaps miles, of printed matter, of which not more than 5 per cent is worth reading, the recorded standard repertoire had by August 1956 reached the perilous moment at which it must reduce considerably at once or run the risk of a fatal thrombosis.



Auber—"no recording of 'Masaniello'."

BUT this is not the whole story as reflected in the August 1956 "Schwann." Since the long-playing microgroove record was introduced, the recorded repertoire has happily moved backward from 1700 and ahead from 1900. It has also brought first-rate composers hearings they would not otherwise have received. I find nearly a page devoted to Vivaldi; I find some twenty pieces by Arnold Schoenberg. This search for the old

(*Continued on page* 63)



—*Culver.*

Tschaikovsky — "twenty-nine recordings of 'Romeo and Juliet'."

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TENOR WILL OUT | *The Metamorphosis of Mario Lanza*

Lanza, Albanese—"the singer should retire to his corner."

By ROGER W. BROWN

GREAT tenor voices generally come in rather unpresentable male packages. This is a matter of little concern in the opera house but of overwhelming concern in the movies. Where tone is dominant tenor signifies youth, courage, ardor, and gentleness—a compound of heroic and chivalric qualities. But where appearance has priority tenor must often mean paunch, blue jowls, flamboyance, and a morbid love of admiration. When a great tenor moves from opera house to movie screen his character is translated to accord with the visual rather than the acoustic image. And so Lauritz Melchior ceased to be Siegfried and became Foxy Grandpa, even as Leo Slezak before him turned from high tragedy to low comedy. Occasionally Hollywood has put together what Nature keeps apart by dubbing a golden voice to a handsome actor. These "creations" can never become the focus of great audience popularity since the admired attributes must separate again and divide the fans among themselves. In Mario Lanza M-G-M found in natural and apparently permanent combination a fine tenor voice, a youthful handsome appearance, and friendly unassuming American manners. The combination produced the greatest film success ever attained by a singer of operatic quality.

To its audience, however, the combination has always been a puzzle. It violates everyone's expectations. The operagoer does not expect so good a voice to be heard from the screen and juke box. The moviegoer is startled by a leading man who sings high "C." There is a tendency to get rid of the anomaly by denying one or the other of Mr. Lanza's qualities. Some will have it that he is just another actor whose voice is made to sound good through tricks of engineering; though nothing can conceal the plebeian taste with which it is used. Others are sure that this pleasant young man would like to sing pleasant popular music but is forced to sing opera by high-brow producers. If confronted with a centaur I suppose that some of us would see a man with something peculiar about his lower limbs and others a horse of curious mien. We should all agree that the thing itself must fundamentally be either horse or man. It could not possibly be equal parts of each. That is also our feeling about movie heroes with operatic tenors and, as events have proved, we are right.

In the recent film "Serenade" it is demonstrated that Mario Lanza is more operatic tenor than film star. The voice has taken over and is running away with the man and his manners. It is as if a voice of this quality must build itself a particular kind of nest—cozily plump, narcissistic, sentimental. The singer who played "The Great Caruso" has begun to look like and to act like Italian tenors everywhere. The changes accomplished in the Lanza appearance and manner are clearly maladaptive from the point of view of the movie star. They will doom him at the movie box office. They have been accomplished in spite of the furious protests of agents and producers, the advice of public-relations experts, and the tutelage of studio schools.

In "Serenade" the voice indulges itself with just about everything tenor voices love to perform, from Don Ottavio to Otello. The selections are distinctly off-beat from the Hollywood point of view. The voice is tired of "Che Gelida Manina" and "O Sole Mio." It has found the singer's aria from "Rosenkavalier," "Amor ti Vieta" from "Fedora," "Nessun Dorma" from "Turandot," the "Lamento di Frederico" from "L'Arlesiana"—all the music that makes most ravishing display of tenor quality. Then there are endless high C's, some of them interpolated by tenors of the past where composers failed to write them. There are the high "C's" of the "Bohème" duet and of "Di Quella Pira" and high "C's" from nothing at all, just produced to rattle the teacups. It is a kind of wish-fulfilling dream for a tenor voice. It is as if a child made a movie of himself gorging every kind of favorite candy. Probably "Serenade" is not much better box office than the child's movie would be. Two hours of stereophonic high "C's" can be pretty gruelling for that large audience that usually doesn't care for opera. As a sop to producers and juke boxes the voice sings two pitifully washed out ditties composed for the occasion, "Serenade" and "My Destiny." It ruins these for their intended audience with Gigli sobs, plentiful use of *mezza voce* and appended fortissimo high notes. It is trying to pretend that they are Puccini arias, poor voice.

The most remarkable accomplishment of the voice is not its success in dictating the musical selections but the skill with which it has transformed a bumptious young American into a proper husk for a golden Italian tenor. Italian opera is somewhere between sport and art. Real athleticism is required for a good "Trovatore" or "Gioconda." The muscles must knot in the singer's throat, the veins stand out on his forehead, he must breathe heavily, sweat, grimace, and groan. All this is part of the game for opera-lovers but pretty awful to moviegoers who like a relaxed crooning style. On the screen, singing actors often play down the strenuous aspects of singing. In several comical cases in

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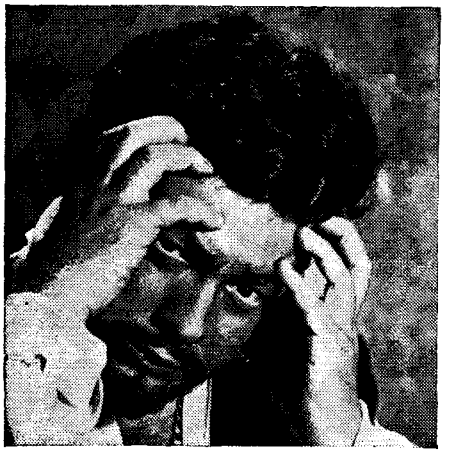
filmed operas dubbed voices singing high "C" have appeared to come from sweetly smiling, scarcely parted lips. But in "Serenade" Lanza contorts himself mightily and naturally and the cameras continually focus on the awful aspect of his voice production. After each aria one feels that the singer should retire to his corner rather than to a dressing room. While he sings he molds the melodic line with his hands. He cocks his ear to savor a pianissimo, trembles with the beauty of his own tone. Holding a high note he moves his head about to spray the voice into every corner of the opera house. But he isn't in an opera house; he is in the movie where everyone hears equally well. The acting is operatic. There are the popping eyes of Turiddu, the sobs of Canio, the knuckles-on-forehead of Manrico. Where has he learned these tricks?

PRESUMABLY Lanza was trained to act in Hollywood where underplaying is the style. He displays an immodest infatuation with his own voice, overacts, postures, and strains. These are characteristics incompatible with movie stardom. Where do they come from? I'm afraid it is the voice again making the actor good for nothing but Manrico and Canio so that it may have the joy of "Di Quella Pira" and "Vesti la Gubba."

The voice yearns toward the operatic stage and I dare predict it will carry the man there. However, the outcome will bring an irony of its own. No voice can produce in the opera house so large an effect as is possible from the screen. Even a big voice is bound to be greatly reduced when the microphone is taken away. To his movie trained audience Mario Lanza's voice will sound thin and small from the stage. They will be disillusioned but perhaps not the singer. It will continue to rattle his shingles, reverberate in his cavities, and boil his juices. It will have the run of the house at last.



"Otello" in his regalia.

OIL DRUMS AND STEEL BANDS

Vocabulary of Ping-Pong Pan and Bass Boom

By PUTNAM ALDRICH

A DRUM rhythm can be a powerful force. Estheticians may argue as to whether or not drum beating, as such, can properly be called music, consisting, as it does, of only rhythm and timbre. The fact remains that for a large portion of the world's population the beating of drums is a primary medium for arousing and communicating emotions. In many so-called "primitive" cultures the language of the drums is a necessary appurtenance not only to dancing and marching but to religious rituals, work, play, wakes, and all sorts of ceremonies. Due to the heterogeneous ancestry of its population the Caribbean area from Trinidad to Jamaica has an especially rich heritage of drum rhythms, containing African, Spanish, French, Dutch, East Indian and Amerindian elements. In this environment there has sprung up during the last decade a completely new medium of musical expression known as the steel band. The history of the steel band, though both short and recent, is elusive. Much of the information I picked up during a stay in the islands this summer was based on hearsay or rumor, and I would have hesitated to present the following account as factual had I not been able to substantiate and supplement my findings in an interview with Mr. Emory Cook, of the Cook Laboratories in Stamford, Conn. Mr. Cook is probably the leading authority on the subject. He has done extensive research into the cultural backgrounds of the various Caribbean Islands and has issued recordings in the "Sounds of our Times" series that illustrate various phases of their musical development.

Ever since the sixteenth century the British and other European powers have tried to suppress or restrict the beating of ritual drums in the West Indies. The reasons for the bans have never been explicitly stated. Suffice it to say that people are always afraid of things they don't understand and that the minority European population rightly or wrongly associated native drum beating with physical violence. But it is not easy to force a change in the pattern of life of a whole people. The West Indians found means of circumventing the law and other media than drums for beating out the rhythms that were an integral part of their daily existence.

One such substitute was *Bamboo-tamboo,* the practice (originating in Africa) of striking bamboo tubes of various lengths against the ground and against each other. This was widely cultivated in the islands until the 1920s, when it was found that some of the *bamboo-tamboo* bands were sharpening their bamboo sticks and using them as weapons in acts of violence. So bamboo, too, was banned. Then came the "garbage-can era." Tops of garbage cans, coffee tins, pots, pans, and bottles were gathered together to form percussion bands. Their outstanding feature, according to those who have heard them, was ear-splitting noise.

American lend-lease and the resulting surplus of oil drums in the islands were in part responsible for the next development. Someone discovered that the top of an oil drum produces different musical pitches when struck in different places, and that these pitches can be regulated and even tuned by dividing the head into sections, outlined by means of a cold chisel. Furthermore, the entire pitch range can be raised and the number of available tones increased by sawing off the bottom of the drum, thus reducing its depth.

About 1947 Ellie Manetee, of Trinidad, organized the first complete steel band, with drums tuned to cover the entire range of the instruments of an orchestra. Since then, the steel band has been more or less stabilized to comprise a set of homogeneous instruments of five sizes, ranging from the shallowest *ping-pong* (or *melody*) *pan* with a complete scale of two-a-half to three octaves, through the *alto* (or *harmony*) *pan, tenor pan* and

(*Continued on page* 62)

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HIGH FIDELITY SHOW

Forecast and Directory

THE PLACE is different and so is the name, but the annual din New Yorkers have associated with the New Yorker Hotel will not be denied them if they visit the High Fidelity Show at the Trade Show Building, Eighth Avenue and 35th Street, beginning Thursday of this week (September 27) and running through Sunday. More than 100 exhibits—almost all with direct appeal to the high-fidelity consumer's interests—will be offered, concurrent with the annual convention of the Audio Engineering Society.

All this sounds very much like what used to be called the Audio Fair, and doubtless will "sound" even more like it on the premises themselves. However, a rift in the harmonious atmosphere developed last winter between Harry Reizes, owner of the Audio Fair name, and some of his long-time exhibitors. As a result, the manufacturers have created an organization called the Institute of High Fidelity Manufacturers and launched their own venture, leaving Reizes little more than the Audio Fair name.

In any case, the attached directory leaves little doubt that the consumer will find at the High Fidelity Show practically everything there is of the new, and the best of the old. In the former category he will have his eyes and ears alert to developments in stereophonic reproduction from magnetic tape. This new trend in reproductive quality utilizes two amplifiers and two separate speakers (situated at opposite angles of a triangle, with the listener at the apex), designed to give concert hall realism through directional perception of sound. It's loud and it's exciting, certainly, and persons interested in the further progress of the electronic age will not miss it.

Also new, if less revolutionary, are transistorized (as the trade term has it) amplifiers and preamplifiers, utilizing the new, tiny transistor in place of the usual tubes. They are said to permit lower prices without sacrificing efficiency. Among speakers and speaker enclosures, the increased use of the electrostatic principle for the middle and upper ranges will be observed at several exhibits. (Rumor has it that at least one *all*-electrostatic speaker will be in evidence.) Progress has been made, both here and abroad, on what are being termed "biamplifier units" (that is, amplifiers utilizing separate channels for low, middle, and high-range reproduction, thus permitting wholly independent increased or decreased response), and their introduction is awaited with interest.

Thanks to the Ercona Corporation, I have been able to observe an innovation from England called the "Tri-Channel" unit. Here the amplifier and imposing speaker enclosure comprise an interrelated unit, with bass, middle, and high frequency signals fed to specific elements in the speaker enclosure. In combination with the "Connoisseur" turntable, arm, and cartridge (also English) it provides record reproduction of amazing clarity, even response, and musical realism. Especially at low volume level (a vital consideration in these days of heavily charged grooves) it preserves a remarkable relationship of low and high frequencies through the adaptability of the unit to any acoustic surroundings. It is an excellent example of the "matched component" theory, and is certain to give our best American producers a jolt if they wish to retain supremacy, or even equality. To be sure, it is not in the popular price category, but then neither are the results. The amplifier and speaker systems may, of course, be fed with other signal sources than records—tape, radio broadcast, etc.

According to those who have inspected the premises, the Trade Show Building (within a Mickey-Mantle stone's throw of the former headquarters at the New Yorker Hotel) should provide much improved physical facilities for viewing and listening. Entrance to the exhibit area will be speeded by elevators devoted exclusively to this purpose, rather than sharing traffic in and out of a heavily booked hotel.

As in the past, the numerous sessions of the Engineering Society will include several of specific interest to the consumer. Of particular importance for the general public will be the Saturday morning session entitled "Standards and Measurements." This will take up a vexing problem of concern to manufacturers, merchants, and the buying public: how to describe hi-fi equipment so that the user can correlate the manufacturer's description of his product with the results he will get in his living room. Two sessions on loudspeakers indicate the continuing, and intense, effort that is being applied to improving what is generally considered the most complex link in the chain of reproduction.

KEY: *Asterisk denotes first-time exhibitor in a New York show. Number at end of entry identifies room in which exhibit is located.*

ACOUSTIC RESEARCH, INC. Improved speaker systems (AR 2) based on "acoustic suspension" design previously shown as AR-1. 544.

ALTEC LANSING CORP. Standard series of loudspeakers, enclosures, and amplifiers, plus new 306A AM-FM tuner of superior sensitivity. 502, 524.

AMERICAN ELECTRONICS, INC. Berlant-Concertone tape recorder with "Triple Play" head, for full, half-track, and stereo. 548.

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(*Continued on page* 54)

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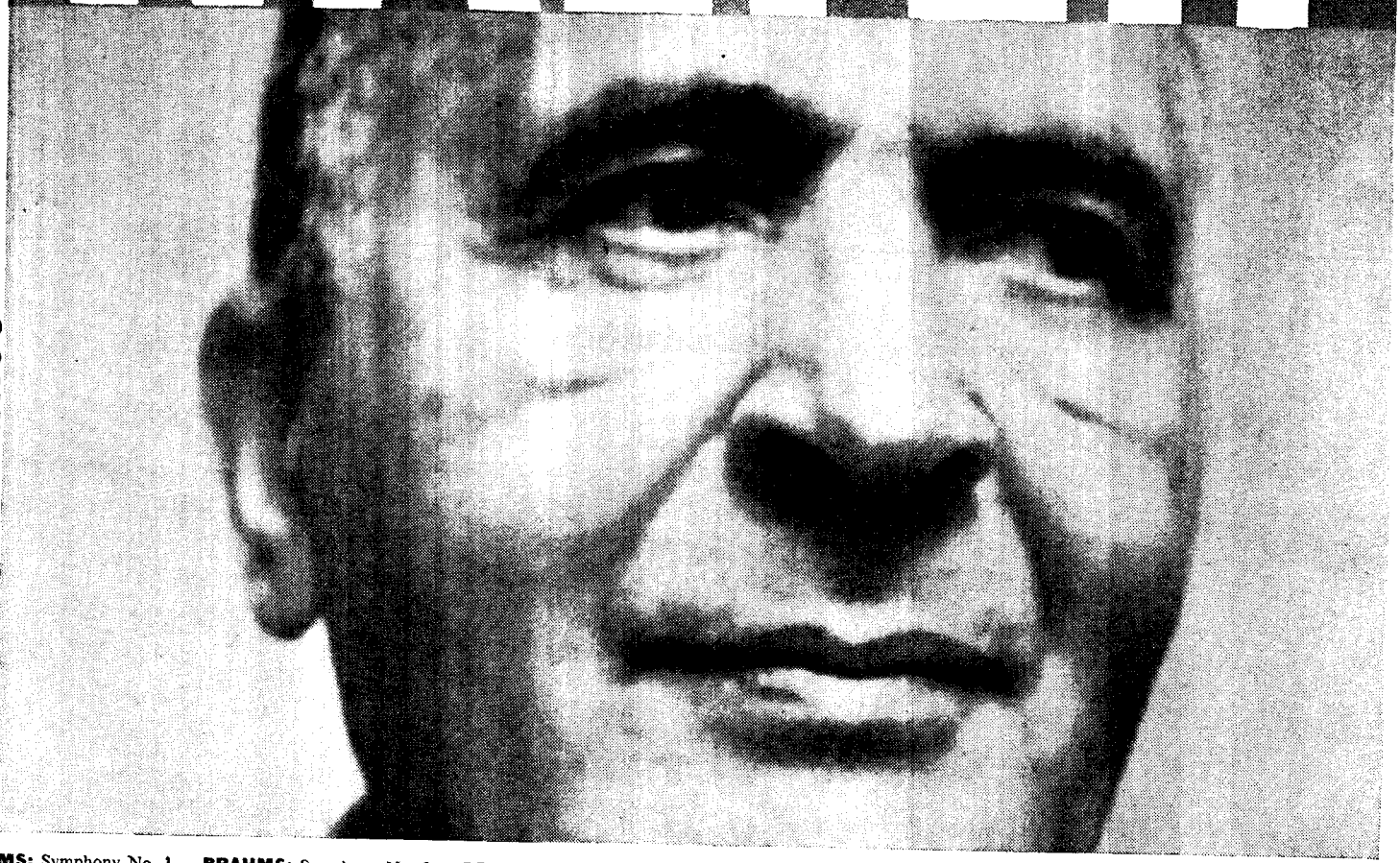

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Recordings in Review

Rubinstein in High

RACHMANINOFF: *Concerto No. 2,* LISZT: *Concerto No. 1. Artur Rubinstein, piano, with the RCA Victor Orchestra conducted by Alfred Wallenstein.* RACHMANINOFF: *Rhapsody on a theme by Paganini.* GRIEG: *Concerto in A minor. Rubinstein, with the Chicago Symphony Orchestra conducted by Fritz Reiner.* RCA Victor LM 6039, $7.96.

HAD RCA BEEN really serious about documenting its title of this issue ("The Concerto") it would have created a more representative cross-section of Rubinstein's remarkable seventeen-part dissertation in Carnegie Hall (also London and Paris) last winter. What we have here, involving two orchestras and two conductors in four late-nineteenth-early-twentieth-century works, is less dissertation than dessert. As such it is tasty enough, leaving us still hungering for other such main course elements as Beethoven and Brahms (especially the B flat, of which his version with Munch and the Boston Symphony is less than it might be), not to mention Mozart and Saint-Saëns.

However, if these four works represent only a small portion of the astonishing accomplishments of Rubinstein, deep in the sixties, during January and February of this year, they emphatically give the index of the range and power of his pianistic art. It is, probably, a matter of personal preference where the choice of a favorite among them lies, but it strikes me that the Grieg, as a totality, has just a little more stature than the Liszt or the two Rachmaninoffs. In this the contribution of Reiner and the orchestra must be reckoned on a par with the sweeping grandeur of the performance unleashed by Rubinstein.

In many respects it hearkens back to the superb version of the Brahms D minor that emerged from the same collaboration last year. Whereas that has the grandeur built in, so to speak (and all too seldom realized), the Grieg is rarely evaluated in such terms of mass and line as it is here. Best of all the works offered, it demonstrates how Rubinstein's comprehension of the instrument to which he has given his life includes little effects as well as big ones. Not many instrumentalists have such a gamut at their command, even fewer the ability to command one or the other in successive bars, as he does at the end of the first movement. With it all goes a zest and freshness of feeling for this much played work which give it a new tingle of life.

So far as manner and projection are concerned, the two Rachmaninoff works and the Liszt are equally familiar from previous Rubinstein recordings. In these, I would say, he has tighter coordination with orchestra and conductor than ever before, public performances having preceded the recording of all. For all their attribution to the "RCA Victor Orchestra," the excellent performances of the Rachmaninoff and Liszt concerti directed by Wallenstein are those heard from the Philharmonic-Symphony under his direction in Carnegie Hall (the brand name belongs, of course, to Columbia). The well-known difficulties of balance in the first movement of the Rachmaninoff concerto are mostly well-solved by Wallenstein, who has a better opportunity here to show his real skill as a concerto collaborator than in various recordings made on the West Coast.

Allowing for differing acoustical conditions of the halls in New York and Chicago where the sessions occurred, the level of reproductive art is remarkably even. Here again, the choicest conditions prevail in the Grieg, where the piano seems to be playing right into the microphone without in anyway slighting the orchestra values. When the tape of this is issued (stereophonically, no doubt) it should be something to hear.

An Ideal of Schumann

SCHUMANN: *Concerto in A minor, "Kinderscenen." Walter Gieseking, piano, with Herbert van Karajan conducting the Philharmonia Orchestra.* Angel 35321, $4.98.

FOR MOST, this will be a first encounter on records with Gieseking's superb sensitivity for this work: there was, actually, a predecessor version with the Saxon State Orchestra conducted by Karl Böhm, but no evidence that it circulated extensively in this country. Thus, those who have not had the good fortune to hear Gieseking play the work in person may need a little persuasion to believe that he can provide the momentum, the melodic flexibility and, above all, the warmth of sentiment to mold Schumann's materials to such satisfying ends. Consider this, then, persuasion.

He and we, both, are more than fortunate in having Karajan as his comrade in artistry, for he was also the collaborator in the version by Dinu Lipatti (Columbia ML 4525) which, until now, has held first place in the affections of many. If anything, Karajan's conception of the work has ripened in the years since, and the interaction of elements (such as the clarinet solo twining in and around the piano part) is much more pervasive than is usually the case. Here there are no soloist and "supporting orchestra": rather a true partnership striving toward and coming very close to fulfilling the ideal. If a minor complaint may be entered, it would have to do with the finale, which ripples just a little too fluently under Gieseking's agile fingers.

Angel has made something of a departure in second-side pairings by making the interpreter and the composer the factor of unity, rather than the musical dimensions of the work. It strikes me as a reasonable procedure, especially when such another entity of the same composer as Schumann's "Kinderscenen" is treated as Gieseking does here. This is an old specialty of his (a previous version circulated on Columbia ML 4540 in company with a series of Brahms "Intermezzi") and one to which he brings rare intimacy of feeling combined with fastidious attention to musical detail. The sound values are handsomely served in both instances. Angel, incidentally, may be commended for devising a way to combine its admirable slide-in record envelope with a non-removable glassine enclosure.

Beethoven in Full Cry

BEETHOVEN: *Symphony No. 7. Fritz Reiner conducting the Chicago Symphony Orchestra.* RCA Victor LM 1991, $3.98.

ONCE REGARDED as something of a *bête noire* among places for recording purposes, Chicago's Orchestra Hall has become identified within recent years with some of the most impressive accomplishments of our time (beginning with Mercury's famous series under Kubelik and continuing with RCA's under Reiner). Some of this relates no doubt to improved means (microphones and tape), but as much, I suspect, is a product of pragmatic progress which has placed RCA's team of Richard Mohr and Jack Pfeiffer among the elite of their profession.

In this example (as in the concurrent Rubinstein-Reiner releases noted above), the scope of the canvas is extensive, the treatment of minor as well as major elements close to exemplary. At almost every stage of recording progress, the Beethoven Seventh has provided challenges, in its deep double bass writing, the grouping of woodwinds, the ripping brass of

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the finale, to test the best resources available. Here we have a little more definition in the bottom, even more clarity in the top than in fine Toscanini version which has, to me, repelled comparison until now. (And his finale still stands supreme).

Needless to say, this is not all a matter of realism in reproduction. Reiner has done a masterwork of interpretation here, moving from the dynamic exuberance of the allegro to the introspection of the allegretto and the solemnity of the scherzo's trio to the roistering of the finale with a superb sense of pace, a truly beautiful conception of Beethoven's orchestral coloration and an arrowstraight projection of musical essentials. Though it might not sound so to the casual ear, he is at his best in the slow movement, where the loading of dynamics from the opening piano to the eventual climax is weighted with a jeweler's hand. All credit, too, to the processors for not "pulling up" his low level effects. They contribute much to a disc which will certainly rank among the year's best.

RCA's new fold-over sleeve, decorated with a handsome reproduction of Botticelli's "La Primavera," is accompanied by a brief essay by George R. Marek on the related values he discerns in the two works of art. Perhaps the last word *has* been said on the tonal essence of this colossal score, but it strikes me as one which stands high among those masterpieces whose values are entirely and exclusively musical.

Toscanini without Toscanini

DVORAK: *Symphony No. 5 in E minor ("New World"). Symphony of the Air, without conductor.* Symphony Foundation of America, Room 1101, Carnegie Hall, New York, 19, N. Y.

CONNOISSEURS of orchestral artistry who have or have not prized the previous recording made under similar circumstances year before last by the conductorless Symphony of the Air will find this an equally absorbing seminar in orchestral artistry. Some may hear a cough or two in the background, suggesting performance in the presence of an audience. Actually, the news of the venture into "leaderless" performance had spread in New York musical circles and Carnegie Hall held more than a few listeners at that midnight session in the fall of 1954.

Substantially, of course, it is the same performance preserved on RCA Victor LM 1778 under the demanding presence of Arturo Toscanini. I would not undertake to match it, phrase by phrase, with that epic achievement, but it is certainly much more than a pale shadow, attesting to the enduring impression left on this group by the irreplaceable Maestro as well as their devotion to his musical ideals. Shuffled in with a half-dozen "New Worlds" executed under the direct influence of as many distinguished conductors, it would certainly rank very close to the top. At some points of climax, indeed, the sense of a compelling, if absent, presence is uncanny.

As in the instance of the previous disc (devoted to works of Berlioz, Wagner, and Tchaikovsky) it is not for sale, but may be acquired through subscription to the "Friends of the Symphony of the Air." Twelve dollars (or more) can hardly yield more practical results than such a contribution to the "orchestra which refuses to die." The processing, I may add (supervised by David Sarser, an engineering-minded member of the orchestra's string section), is thoroughly professional. Checks should be made payable to "The Symphony Foundation of America" at the address above.

Esoterica Reissued

LULLY: *"Te Deum." Claudine Collart (soprano), Marie-Thérèse Cahn (contralto), Gérard Friedmann (tenor) Georges Abdoun (bass), and A. Geoffroy-Dechaume, organ, with orchestra and chorus conducted by Pierre Capdevielle.* London Ducretet-Thomson DTL 93043, $4.98.

THE APPEARANCE of this noble work under the London-Ducretet-Thomson label (as well as such other unusual items as Honneger's "Le Roi David" conducted by the composer and Mozart's "Requiem" under the direction of Hermann Scherchen) may have inclined some to wonder whether a new venture into esoteric aspects of the musical literature is under way in France. What happens in the future, of course, is unpredictable, but so far the repertory is that formerly offered on the Westminster label, now assigned for distribution here to London.

Thus, this Lully is as it was: a well-meaning but not wholly successful endeavor on behalf of a work written in 1677. For many, this is a period prior to the dawn of "musical history" with Bach and Handel—a view belied by the modernity of Lully's expression, the esthetic breadth and emotional substance of his art. It would be easier to urge this experience on the music-lover's attention were the performance better than it is. Unfortunately, Capdevielle is not always in firm control of the performance, the tempos tend to be erratic, and the vocal ensemble ragged. As the most extensive example so far of Lully's creative gifts on

Lully—"modernity of expression."

records it has an importance, nevertheless.

Thanks to Kaufman

BARBER: *Concerto, opus 14. Louis Kaufman, violin, with Walter Susskind conducting.* VAUGHAN WILLIAMS: *Kaufman, with Clemens Dahinden conducting.* Concert Hall CHS 1253, $3.98.

LOUIS KAUFMAN may not be the only violinist with as many as six recordings to his credit who has not felt the urge to purvey "his" interpretation of Beethoven, Brahms or Mendelssohn, but we may be grateful to the impulse that led him to include Samuel Barber's fine score of 1941 in his adventurous repertory. To be sure, a listing has been entered under the name of that work in the Schwann catalogue for several years, but diligent search and repeated inquiry have failed to validate the fact that such a Regent recording exists.

Kaufman's comprehensive performance—ably assisted by Goehr's effort—leaves no questions unanswered about the status of Barber's work fifteen years after its first performance. It is in every way a work of substantial craftsmanship and thoughtful content which, with the 'cello concerto, gives Barber's instrumental literature a decidedly playable pair of works. In some of its broader melodic aspects it has a kinship with the Elgar concerto, but the vocabulary is Barber's own, also the sense of structure that makes the totality as satisfying as it is.

Kaufman also does a convincing work of interpretation with the Vaughan Williams, of which, however, there is already an excellent performance available by Joseph Fuchs.

—IRVING KOLODIN.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Concerto No. 5 ("Emperor"). Robert Casadesus, piano, with Dimitri Mitropoulos conducting the New York Philharmonic-Symphony Orchestra. Columbia ML 5100, $3.98.	Casadesus is attuned in heart and mind to the spirit of the work and its technical problems hold no terrors for him. Less suitable, however, is his tonal production, which is a little light and brittle for full justice (such as Backhaus provides) to the "Emperor." This is not alleviated by the dry sound of the recording, made in Paris during the Philharmonic's tour last year.
Beethoven: Symphony No. 6. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM 1997, $3.98.	Some fine orchestral performance distinguishes this well recorded disc, which is otherwise erratic in tempi and lacking the repose required for the more reflective phases of the score. No one could question Munch's affection for the work, but impulse too often takes precedence over a well-ordered plan of interpretation. It leaves the Toscanini as the most eloquent of all, the Kleiber *(made in Amsterdam) as the best-sounding.*
Bizet: Symphony in C, "Jeux d'Enfants." Emanuel Young conducting the London Symphony Orchestra. Capitol P 18018, $3.98.	This youngish English conductor makes his disc debut with a demonstration of many admirable traits—energy, forthright musicianship, a good sense of pace and melodic outline. However, the energy tends to be a little aggressive, the forthrightness inclining to the brusque. Lacking still are the refinements of color and nuance provided in other recordings by Ansermet and Rodzinski. "Jeux d'Enfants" also fares well, if not well enough. Clean clear sound.
Debussy: "Nocturnes," "Après-midi d'un Faune." Ravel: "Daphnis et Chloe" Suite No. 2. Eugene Ormandy conducting the Philadelphia Orchestra. Columbia ML 5112, $3.98.	Of the two currently new versions of "L'Après midi" (see under Ravel below) this one strikes me as superior in richness and atmosphere to the Munch-Boston. It is, indeed, much the same superb Philadelphia Orchestra version which has been admired in sundry incarnations during the last nearly thirty years. Both long works come off brilliantly, thanks not only to the superior manpower available but also to the finely comprehensive technical work.
Grieg: "Lyric Suite," "Old Norwegian Romance with Variations." Arthur Winograd conducting the Philharmonic Orchestra of Hamburg. MGM E 3368, $3.98.	It is not Winograd's fault that this version of the "Old Norwegian Romance-Variations" appears coincidentally with one by Beecham (See Recordings, Aug. 25, 1956) but it is a happy circumstance for Grieg that his view is not the only one available. As in other instances, his work shows musicality and a nonfussy projection of the matter in hand, but the lack of seasoning, of reasoned understanding of the problems of conducting are too often evident. The stress, in the recording, on brass and strident strings, may be hi-fi to some but is low unfi to my concept of sound.
Haydn: Concertos in D and G. Helma Elsner, harpsichord, with the Pro Musica Orchestra of Stuttgart, conducted by Rolf Reinhardt. VOX PL 9810, $4.98.	A delightful forty minutes, no less for the rarely played G major than for the relatively customary D major. It is highspirited, elegantly made music, for which Miss Elsner has a sympathetic hand and a lively understanding. Reinhardt, too, is equal to the occasion and the recording is one of the best we have had from Stuttgart.
D'Indy: "Symphony on a French Mountain Song," "Summer Day on a Mountain." Ernest Bour conducting the Théâtre des Champs-Elysées Orchestra and the Orchestra Radio-Symphonique, with Daniel Wayenberg, piano. London DTL 93069, $4.98.	This intelligent combination of works by a composer whose total output is still insufficiently known is of especial interest in the previously unrecorded "Summer Day on a Mountain." It is a work of ripe compositional mastery appropriately described in José Bruyr's annotation as D'Indy's "Pastorale" symphony. Somewhat similar in plan to Strauss's much later "Alpine" symphony, it is both better integrated and more deeply felt. Bour's performance of both is convincing, and Wayenberg adds to the total of the "Symphony" with his understanding treatment of the piano part. Good sound.
Kabelevsky: Concerto. David Oistrakh, violin, with orchestra conducted by the composer. Also Ravel: Tzigane; Chausson: Poème; and Glazounov: Mazurka-Oberek. Oistrakh, with orchestras conducted by Kiril Kondrashin and Gavril Yudin. Westminster XWN 18177, $3.98.	As previously manifest in its issue by Vanguard, this Kabalevsky concerto is a bright, tightly written work, delivered with enormous freedom and dash by Oistrakh. The Chausson is not as suave a performance as the one of later date with the Boston Symphony, but the climax is wonderfully done. The Glazounov is compellingly rhythmic, the Ravel also masterful. None of the recording complements the playing, with the Kabalevsky relatively good, the Ravel unequivocally bad.
Kodály: Háry János suite. Dmitri Mitropoulos conducting the Philharmonic Symphony Orchestra. Columbia ML 5101, $3.98.	The definition of the orchestral reproduction, the clarity of the texture are uncommon even for these well-favored days, the totality close to the best Mitropoulos has done for the microphone. The same technics don't provide as gratifying results in the overside "Lt. Kije" of Prokofiev, considering the standards of the Westminster with Scherchen or Rodzinski, the London with Boult.
Mendelssohn: Concerto in E minor, Wieniawski: Concerto in D minor. Igor Oistrakh, violin, with orchestra conducted by Franz Konwitschny. Decca DL 9842, $3.98.	Young Oistrakh wears the mantle of violinistic greatness and the special design associated with the family name in pride and with grace here. The sound and feeling in the Wieniawski are purer. less roughened by tension than in the Mendelssohn, where he sometims seems to be striving for an eloquence beyond him now. However he strikes some moments of real distinction in both. Excellent orchestral support and sound reproduction.
Ravel: "Bolero," "La Valse," "Rapsodie Espagnole" and Debussy: "L'Après-midi d'un Faune." Charles Munch conducting the Boston Symphony. RCA Victor LM 1984, $3.98.	Munch's mastery of this literature, his conviction in and stimulating recreation of such a too-often posed riddle as "Bolero" are not merely recognizable but inescapable. At the same time, a certain dryness of texture, especially in "L'Après midi" turns my taste in preferences elsewhere. As noted above, the current one by the Philadelphia Orchestra is more prismatic.
Stravinsky: "Le Baiser de la Fée." The composer conducting the Cleveland Orchestra. Columbia ML 5102, $3.98.	This first full length recording of "The Fairy's Kiss" is replete with interests related to Stravinsky's usage of material by Tchaikovsky and the pastiche thereby evolved. However the sections related to balletic mime and *scènes d'action* do not make absorbing matter for the ear alone. Fine playing, excellent sound.
Vivaldi: Concertos in F, D minor, and B flat, also in F and A. The first three with Claude Maisonneuve, oboe, and all played by the Oiseau Lyre Orchestra conducted by Louis de Froment. Oiseau Lyre 50073, $4.98.	Maisonneuve is a new name to me among virtuoso oboe players, but he is not unworthy of comparison with his great compatriot Pierre Pierlot. He spins out some astonishing phrases in the slow movements, while treating each requirement for finesse with resources of a high order. In the B flat, he is associated with Georges Alès, solo violinist. De Froment's direction is in keeping with the order of solo performance, the recording successful —I. K.

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: Sonatas No. 4, 5, and 6, and Sonata in G minor. Jean-Pierre Rampal, flute, with Robert Veyron-Lacroix, harpsichord, and Jean Huchot, cello. London DTL 93058, $4.98.	Artistry of the Marcel Moyse or Rene le Roy order is tendered by Rampal, meaning that better flute playing would be a rarity indeed. If there is a complaint it would be about a tendency to rather formalized dynamics in the fast movements. The G minor sonata is for flute and harpsichord, the other three for flute with cello as continuo along with the harpsichord. Very tidy recording, clean and with no loose ends.
Barber: Sonata, Op. 6. Hindemith: Sonata (1948). Gregor Piatigorsky, cello, with Ralph Berkowitz, piano. RCA Victor LM 2013, $3.98.	Two contemporary works of quality, if of rather different qualities. Both are enhanced by the artistry and technical resource brought to them by Piatigorsky. At first contact, some of the self-consciously ugly details of the Hindemith repel, but a hearing or two clarifies their purpose in the design, if not always the design itself. As for the Barber, it is a pleasure from the first, and one which deepens as acquaintance grows. Berkowitz provides first-class partnership at the piano.
Beethoven: Sonata No. 10 (Op. 96). David Oistrakh, violin, with Lev Oborin, piano. Vitali: Chaconne, also shorter pieces. Oistrakh, with V. Yampolsky piano. Columbia ML 5096, $3.98.	Wary purchasers will note that the Beethoven is of Russian origin, hence much inferior in sound to the other works recorded by Oistrakh during his American visit last winter. Musically it is the Beethoven, nevertheless, which provides the greatest interest in the inter-action of the peerless virtuoso with the subtle work. It is playing of much beauty, if not all the inwardness developed by Szigeti, for one. The Vitali is also first class. However, one is surprised by Oistrakh's endorsement of a rather gaudy transcription of the Brahms "Lullaby" (authorship unmentioned), with non-characteristic modulations and phrase-endings. Brahm's Hungarian Dance No. 11 and Mendelssohn's "On Wings of Song" are both superbly played.
Bruckner: Quintet in F. Vienna Konzerthaus Quartet, with Ferdinand Stangler, viola. Vanguard VRS 480, $4.98.	A product of 1879, which places it between the fifth and sixth symphonies, this little-known work is full of suggestive commentaries on Bruckner's musical personality. The lack of brass and percussion does not wholly discourage his inclination to non-cumulative repititions, but it does modify somewhat the over-lengthy raptures. The adagio, as may be suspected, is particularly rich in thought and elaboration. Fine performance (also of an "Intermezzo" of similar date) brilliantly well recorded.
Chopin: Scherzo (B flat minor), Preludes (D flat, D minor), Polonaises (A flat, A major), Berceuse, Nocturne (F sharp), Etudes (E major, G flat, C minor), Fantaise-Impromptu, Mazurkas (A minor, G minor) and Waltz "Minute"). Istvan Nadas, piano. Period SPL 722, $4.98.	Put this record on for an unsuspecting friend and chances are he will be searching his mind for a front-rank name to go with the generally front-rank piano playing. That the name is one so little celebrated as Nadas's is proof again that merit does not always have its reward. Glossy smooth technique, a high degree of musical cultivation, and a substantial range of emotional sympathies combine in an experience decidedly gratifying. If one had a reservation, it would be with a little lack of dramatic power in the "Polonaises," more than balanced by the poetic feeling in the "Fantaisie Impromptu." Fine piano sound.
Lekeu: Sonata in G (plus five short pieces). Yehudi Menuhin, violin, with Marcel Gazelle and Gerald Moore, pianists. RCA Victor LM 2014, $3.98.	Menuhin's affection for this appealing work produces a successor to the recording of the 1930s in which sister Hephzibah was such an able associate. This one does not have quite the lift and zest of that, as the young man grows not older but more thoughtful. On side two he plays (with Moore) such transcriptions as a Handel "Prayer" (not otherwise identified), the "Serenade" from Delius's "Hassan," Nin's "Granadina," Rimsky's "Bumble Bee" and, somewhat over-elaborately, Beethoven's "Minuet in G."
Liszt: "Soirées de Vienne". Edith Farnadi, piano. Westminster XWN 18218, $3.98.	Those devoted to the diversions of Godowsky's transcriptions and those of Schulz-Evler will find here the genesis of the genre in Liszt's intricate yet always affectionate transformation of Schubertian motives. Farnadi, an admired Liszt player, shows that she also understands the idiom of Schubert, delivering the sentiment brilliantly as well as the brilliance with sentiment. Lovely piano sound.
Mendelssohn: "Variations Sérieuses," "Rondo Capriccioso," Prelude and Fugue in E minor, three etudes (opus 104 b), "Perpetuum Mobile," etc. Reine Gianoli, piano. Westminster XWN 18203, $3.98.	In the lesser as well as the better-known among these, Miss Gianoli's lucidity and enthusiasm are almost perfectly attuned to the requirements of Mendelssohn's manner. On a rare occasion she overstates a point or overstresses a climax, but the proportions are nearly always keenly adjusted. The contrapuntal detail of Mendelssohn's writing, as in the "Perpetuum Mobile," is admirably outlined by her equal strength in right and left hands. Fine piano reproduction.
Ravel: "Gaspard de la nuit," "Menuet sur le nom de Haydn," "Jeux d'eau," and "Pavanne." Daniel Wayenberg, piano. London DTL 93068, $4.98.	Wayenberg's art may lack the ultimate refinement of a Gieseking, but the combination of works here is a happy one, the outcome an hour (nearly) of fluent, understanding interpretation. The annotations from the French of Luc-André Marcel are a good example of what such writing should be—informed, informative and to the point. Warm, vibrant sound.
Ravel: "Valses Nobles et Sentimentales." Schubert: "Valses Sentimentales", "Valses Nobles," Chabrier: "Scherzo-Valse," "Idylle," "Bourrée fantasque." Lopez Chavarri: "Danza de las labradoras valencianas," Shostakovitch: "Three Preludes." Amparo Iturbi, piano. RCA Victor LM 1975, $3.98.	The percussive touch of the lady Iturbi is dry for my taste in Schubert (Farnadi demonstrates, in the Liszt transcriptions noted above, a more caressing way of treating the same material). Almost everything else, however, has clarity, good taste and considerable pianistic resources. The unfamiliar Lopez Chavarri provides a piece of bright rhythmic character and harmonic interest. Variable reproduction—due more, one suspects, to the product offered to the microphones rather than to any engineering oversights.
Schubert: Quartet in D minor ("Death and the Maiden"). Armenian State String Quartet. Angel, $4.98.	Relevant spirit and a real feeling for Schubert's melodic writing are assets of this performance, also leader Avet Gabrielyan's talent for turning an airy phrase high on the E string. However, the ensemble has ragged edges under stress, and the individual ideas of intonation betray a lack of common agreement on this important point. Nice recorded balance.
Wolf "Harfenspieler" I, II, III; "Genialisch Treiben," "Anakreon's Grab," "Epiphanias," "Selbstgeständis," "Der Tambour," "Nimmersatte Liebe," "An eine Aeolsharfe," "Füssreise," "Peregrina," I, II, "Bei einer Traunung," "Abschied." Bruce Boyce, baritone, with Robert Veyron-Lacroix, piano. Oiseau Lyre 50026, $4.98.	It is a real regret that a man with so sharp an understanding of the musical and poetic qualities of these songs—everyone a masterpiece—does not have more than Boyce's limited vocal strength to invest in them. Even so, his versions of the "Harfenspieler" trio (with their "Tristan"-ish overtones), the many voiced "Epiphanias," and "An eine Aeolsharfe" are absorbing for the content revealed. Veyron-Lacroix, noted as a harpsichordist in the first item of this "Report" sustains his responsibilities with distinction. Satisfactory sound. —I. K.

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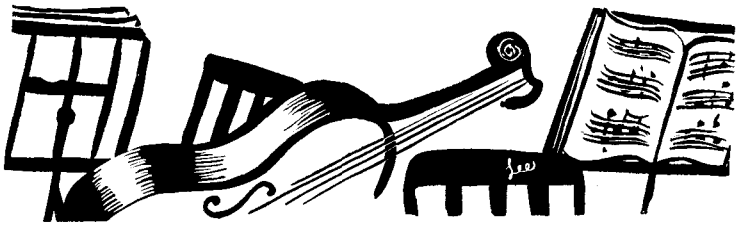

Los Angeles Moderns

By PETER YATES

IGOR STRAVINSKY: Chamber Works—1911-1954—conducted by the composer. "In Memoriam Dylan Thomas" (1954), Richard Robinson, tenor; Three Shakespeare Songs (1953), Grace-Lynne Martin, soprano; Septet for clarinet, bassoon, horn, piano, violin, viola, cello (1953); Four Russian Songs for flute, harp, guitar, and soprano, Two Balmont Songs (1911), and Three Japanese Lyrics (1913), Marni Nixon, soprano; Three Souvenirs (1913-1930), Marilynn Horne, soprano; Four Russian Choruses (1914-1917-1954). Columbia Masterworks ML-5107. $3.98.

SCHOENBERG—Robert Craft conducting: Suite, opus 29, for piccolo clarinet, clarinet, bass clarinet, violin, viola, cello, and piano (1927); Herzgewaechse (1911), opus 20, Marni Nixon, soprano; Canon for String Quartet—8/31/45; Cantata, opus 28:3 (1926), "The New Classicism," Richard Robinson, tenor, Charles Scharbach, bass; Two Pieces for piano, opus 33a (1929) and 33b (1932), Leonard Stein; Three Songs, opus 48 (1933), Margery McKay, soprano. Columbia Masterworks ML 5099. $3.98.

MODERN AMERICAN MUSIC SERIES: ROGER SESSIONS: Second String Quartet, New Music Quartet; COLIN MCPHEE: Concerto for Piano with Wind Octette Accompaniment. Grant Johannesen, piano, Carlos Surinach, conductor. Columbia Masterworks ML 5105. $3.98.

PEGGY GLANVILLE-HICKS: Etruscan Concerto for Piano and Chamber Orchestra, Carlo Bussotti, piano, Carlos Surinach, conductor; VAGN HOLMBOE: Concerto No. 11, opus 44, for trumpet solo, two horns, and string orchestra, Robert Nagel, trumpet, Carlos Surinach, conductor. M-G-M Records E 3357. $3.98.

THE Schoenberg and Stravinsky issues demonstrate the skills of instrumentalists and singers who have made Los Angeles a world center of contemporary chamber music during the past decade. The performances are mainly from the recent repertoire of Evenings on the Roof, to which Stravinsky dedicated his Three Shakespeare Songs, and its successor, the Monday Evening Concerts, where "In Memoriam Dylan Thomas" and several of Stravinsky's lately revised song-groups first appeared. Except a collection of Gesualdo madrigals issued last year (Sunset Records, *SR* Aug. 25), these are the only records presently available from the seventeen-year series of concerts. The performances memorialize a long close association with the two composers, both resident in Los Angeles since the early 1930s.

Among serious listeners, acquaintance with the compositions of Arnold Schoenberg has been generally limited to those written not later than 1912 (Pierrot Lunaire). This forty-five-year time-lag in the acceptance of Schoenberg coincides almost exactly with the career of Stravinsky (Petrouchka, 1911). [Compare other time-lags: The St. Matthew Passion by Bach, first performed 1829; Bach's "Musical Offering" and "Art of Fugue," first performed 1928. The later Beethoven quartets did not come into general recognition until after the centennial in 1925. The larger Mozart is a discovery of the last twenty years, Vivaldi and Monteverdi of the last decade.] Arguments centering around Schoenberg's "Method of Composing with Twelve Tones" have drawn more heat from prejudice than from extended acquaintance with Schoenberg's practice. Isolated performances have exaggerated the difficulties of his mature compositions.

During autumn 1952 Evenings on the Roof offered four programs of Schoenberg compositions, including the Suite, opus 29, for seven instruments. The conductor was Robert Craft, whose continuing association with Stravinsky began several years earlier with a performance in New York of Stravinsky's Symphonies for Wind Instruments. Stravinsky gave close attention to the rehearsals of the Schoenberg programs, as to the Webern program of the next season (a complete recorded Webern, directed by Craft, is in preparation.) He participated as an adviser in the present recording of the Schoenberg Suite.

About this time Stravinsky began composing his own Septet, introducing into the Passacaglia a row of sixteen tones (but only eight different tones), treated in inversion, retrograde, and retrograde inversion, overflowing into canonic variations. The final Gigue is also composed with the sixteen tone row. To quote Craft, who wrote the superb notes for both records: ". . . . in this gigue the vertical aspects of tonality are made to function with a more radical latitude than ever before in Stravinsky's art." After the first reading of the Septet, played at my home so that the composer might hear it before being hospitalized, Stravinsky flung across the room the defiant statement: "It is tonal. Fiercely tonal!"

The recorded performance is by the group of distinguished Eastern musicians who introduced the Septet at Dumbarton Oaks. The opening movements contain references to the earlier "Dumbarton Oaks Concerto."

Since the Septet Stravinsky has composed entirely in canonic forms, using rows with varying numbers of tones, coloring and tautening his sound by dissonance yet never relaxing his strict hold on tonality. The Dylan Thomas and Shakespeare songs carry forward, with even stricter economy, the new direction of the Septet, the accompaniments a resonant mingling of disparate instruments. At an age past seventy Stravinsky has again obeyed the Aristotelian precept: "One does not borrow. One steals," he said to me, after a program of Webern. He has assimilated what he has stolen into his inalienable art.

The early songs gathered here are experimental trifles of a delicious severity; in one may be heard an early reference to the future style of "The Wedding." The singing and instrumental playing throughout are of the highest quality, a tribute to the composer, who may be found, whenever he is in town, in the front row at these concerts.

Craft's notes on Schoenberg's Suite for seven instruments emphasize its central importance in tone-row and post-row composing. Craft strikes the distinction between Stravinsky and Schoenberg: ". . . the great truth of Schoenberg's whole art: that the presence of form in music does not depend upon tonality."

The Suite, long and complex as a symphony, offers few melodic tags to a listener who must have something

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to grasp at first hearing. Yet it is compact of humor, rhythmic and melodic, indulging "Schoenberg's passion for musical anagrams with melodic ideas derived from spellings of the names and nicknames of Mrs. Schoenberg, to whom it is dedicated." Tribute of the mature composer to the young, new wife, sister of the violinist Rudolf Kolisch, who thoroughly understood his art, it belongs with the Goldberg and Diabelli Variations among the demanding masterpieces of music as abstract comedy.

The three songs and two pieces for piano are interesting by-plays. The Canon for String Quartet, a compliment to Thomas Mann, is one of several for voices or instruments written by Schoenberg in his later years.

The Cantata, opus 28:3, subtitled "The New Classicism," is part of a musical and literary polemic directed by Schoenberg against several neoclassical contemporaries, whose mannerisms he mimics in sections of the fugue. A *misterioso* section is headed "Auf dem papier." From all sides the word *klassisch* beats on the hearer. Cantata and Suite are magnificently performed, though more care should have been taken in the latter to separate the movements.

An American-born pianist, tough-spirited and leathery in physique enough to climb where Grant Johannesen now is, against the odds, while retaining his integrity and a large personal repertoire, deserves honor with baseball and Olympic heroes. Doubly, when he retrieves from thirty years neglect a concerto so useful and well made as this by Colin McPhee for piano and eight winds. This and the Etruscan Concerto will seem inspired when heard in a routine setting of contemporary music. For the listener who prefers not, at present, to tangle with mature Schoenberg and the later Stravinsky, these are as acceptable as any work by the contemporaries of the classics.

Concerto No. 11 by the Danish composer Vagn Holmboe is perfect of its kind, the loaf untouched by human hands. Robert Nagel's trumpet adds the necessary minimum of nutrition.

Roger Sessions, unlike Stravinsky, borrows but seldom steals. This imperfect assimilation glosses over his material an intense respectability, the fervency of an agnostic cardinal. The Second Quartet is a major work and one of his most successful. A shadowy invocation of Beethoven's C sharp minor quartet by the principal melody imparts no comparable spirit to the meditative involvement of rows. The clear, bland performance does not stimulate close attention. I defer to other substantial opinions that name this quartet a masterpiece.

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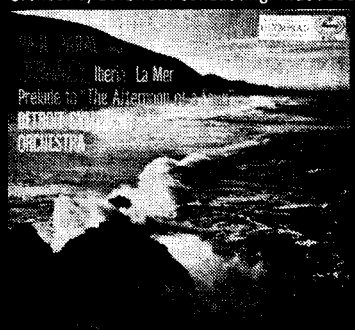

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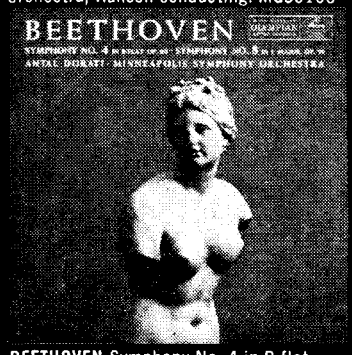
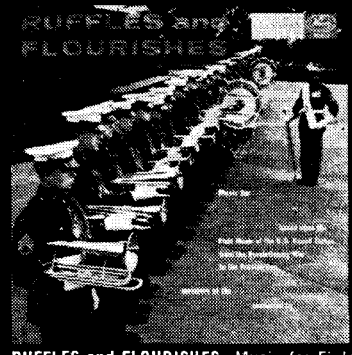


BEETHOVEN Symphony No. 4 in B-flat; Symphony No. 8 in F Major. Minneapolis Symphony, Dorati conducting. MG50100



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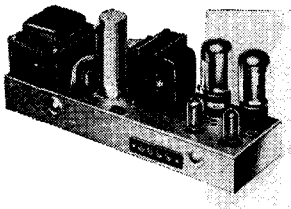

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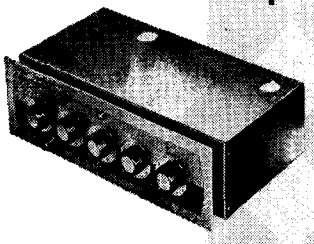

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Beecham, Monteux, Serafin

NEITHER philanthropy nor education is commonly attributed to record companies, but RCA Victor's current issues of "La Boheme" directed by Sir Thomas Beecham (RCA Victor 6042, $7.96), "La Traviata" (RCA Victor 6040, $11.94), and "Manon" (6402, $0.00) directed by Pierre Monteux have undertones of both. Add to them Tullio Serafin's new "Traviata" (Angel 3545, $9.96) in the continuing Scala series and stir with portions of the Toscanini broadcast versions of "Boheme" and "Traviata" and the potion can be a heady one.

There is, of course, no comparison in quantity and quality of sound. Heard in side by side sequence, the processing from the NBC broadcasts are a pale likeness of the same score glamorized by contemporary techniques. It is altogether probable that RCA could do better with both, and not altogether improbable that it will, one day, "enhance" them. But, just as certainly, the newer issues are both less vigorous and musically stimulating than the older.

Statistics are, at best, a poor indication of relative merits in the performance of music, but for what it is worth, Beecham is a little, or a lot, slower in every one of the four acts of "Boheme" than Toscanini. The figures are (Toscanini first) I, 31:15, 36:50; II, 17:10, 18:30; III, 21:50, 25:20; IV, 25:05, 29:40. This would have no further interest were it not symptomatic of different attitudes towards similar portions of the score. Almost always Beecham begins the act and sets the pace at about the same tempo as Toscanini, but when the time arrives for one of Puccini's emotional outbursts, in an aria or a duet, he cruises, so to speak, rather than keeping in high gear, so that both the pace and the interest slow down. Symptomatically, in Act II—which lacks such an emotional outburst, and is provided with only one aria interruption (Musetta's waltz) the two men are quite closely in agreement.

It is the instructive result of such side by side comparisons at these issues permit to observe that Toscanini treats all of the work (including the arias) with the same degree of theatrical sense and momentum. To be sure, he was working for a radio audience in these broadcasts, and would hardly consider such "pressing-on" appropriate in the theatre. At the same time Beecham is also concerned with an audience for whom the action is equally invisible.

In other respects Beecham's accomplishment is a glowing one, with his customary musical conscience conveying his high regard for Puccini's score. Dramatically, it is most compelling in Act IV, of which his prewar recording has long been a cherished memory. As has been said more than once, the fourth act is a drama complete in itself, and Beecham guides it to a compelling climax. Vocally, the cast of Victoria de los Angeles, Jussi Bjoerling, Robert Merrill, and Giorgio Tozzi (Colline) is all-star, but they tend to shine as individuals rather than as a constellation. No matter how well de los Angeles vocalizes the music of Mimi, there is no "disperato" (as Puccini marks his music at one point) in her tones, and she never convinces us that her bones ache and her hands are, in fact, cold, as Albanese does. Bjoerling has rarely been in better voice for such an extended task, and many of his phrases are sustained by a breath control more adept now than ever before. (Also, he scorns transposition at any point.) As with Merrill, who is in gorgeous voice here, he seems more concerned with pearl-shaped tones than with a hard core of meaning. Lucine Amara's voice is rather inflexible for the sound of a proper Musetta, Tozzi is an excellent Colline, and John Reardon a competent Schaunard. Fernando Corena (on loan from London) does his usual good work as Benoit and Alcindoro.

With the "Traviatas" the comparisons are of another sort. The Toscanini broadcast was an earlier commercial release than the "Boheme" and listening to it now is more a chore than a pleasure for the ear. Perhaps the most remarkable fact of all is the aptitude of Monteux for a style not previously associated with him. His direction throughout is flexible, beautifully colored, and punctuated with effective highlighting of details. However, as in the case of Beecham-Toscanini, what Monteux lacks and what is provided in full measure by Serafin is a treatment of the musical text based on an intimate understanding of the function of every

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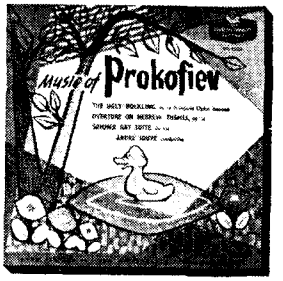
word. Thus, there are no casual colloquies between his singers: they are always dramatically motivated, meant to be heard and understood.

Taken altogether, the best of these is Tito Gobbi, who when he is not striving for a Warren-like sound draws a persuasive Father Germont with his voice. Antonietta Stella, who will be heard at the Metropolitan this winter, is no more comfortable with the coloratura of Act I than her vis-a-vis in the Victor set, Rosanna Carteri, but there is more pathos in the voice for the succeeding acts, and particularly the spoken portions of the last scene. The pliance and freedom of Giuseppe di Stefano's tones should make him an ideal Alfredo, but he seems more often to be listening to himself than playing an integrated part in the action directed by Serafin. Cesare Valletti is more consistently Alfredo, but he has no such sound to work with as di Stefano.

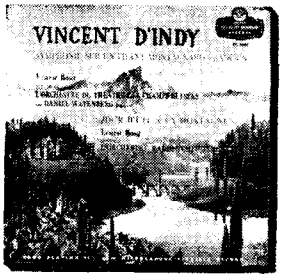
In other areas, Warren produces the tonal abundance for which Gobbi strives, and makes a strong effect with his characterization, along less subtle lines than his Italian colleague. Carteri, after a rough-edged "Estrano" delivers a youthful-sounding, wholly competent Violetta, if not a very compelling one. Finally, both versions are skilfully reproduced, with no real margin of superiority one way or the other. For the price conscious, it may be noted that Angel's is contained on two discs, while RCA's three LPs include an attractively-bound copy of the Dumas text as bonus.

After the foregoing equiponderation, it is a pleasure to turn to Monteux's "Manon," in which the merits are clear cut from start to finish, and only a sub-par French tenor (Henri Legay) blemishes what is otherwise consistently first class. Here the authority of Monteux, his sense of texture and climax, are dominant elements from first to last. De los Angeles's Manon has long been one of her happiest parts, and if she doesn't have the feminine appeal of such a performer as Sayao, she sings the music with a lovely quality of sound and much expressivity. The Parisian supporting cast offers such phonographically familiar names as Michel Dens (Lescaut) and Jean Borthayre (Count des Grieux), not to forget René Hérent, who has been singing Guillot de Morfontaine since his debut at the Opéra-Comique in 1918. As for Legay, he skirts the offensive by skilful use of his small voice, but "Ah fuyez douce image" is hard going. Altogether this is the best "Manon" yet recorded, and one whose like it would be a pleasure to hear in the theatre at any time. Fine sound, too. —I. K.

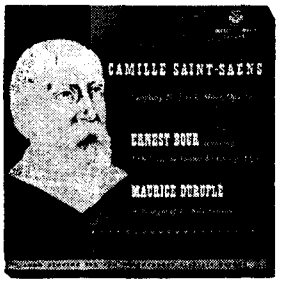
Hindemith: **Nobilissima Visione** — Orchestral Suite; **Symphonic Metamorphoses on Themes of Weber** — Joseph Keilberth conducting. *Telefunken.* 12"—LGX 66055.



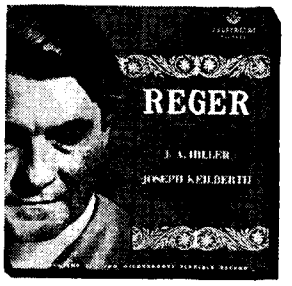
Music of Prokofiev: **The Ugly Duckling, Opus 18,** Francoise Ogeas (Soprano); **Overture on Hebrew Themes, Opus 34; Summer Day Suite, Opus 65a** — Andre Jouve conducting. *Ducretet-Thomson.* 12"—DTL 93084.



Vincent D'Indy: **Symphonie Sur Un Chant Montagnard Français**—Daniel Wayenberg (piano); **Jour D'Eté À La Montagne**—Ernest Bour conducting. *Ducretet-Thomson.* 12"—DTL 93069.



Saint-Saëns: **Symphony No. 3 in C minor, Opus 78**—Ernest Bour conducting. Maurice Duruflé at the organ of La Salle Gaveau. *Ducretet-Thomson.* 12"—DTL 93072.



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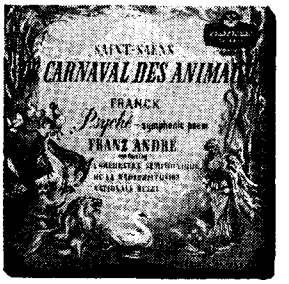

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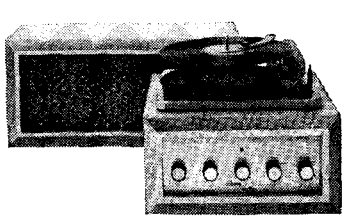

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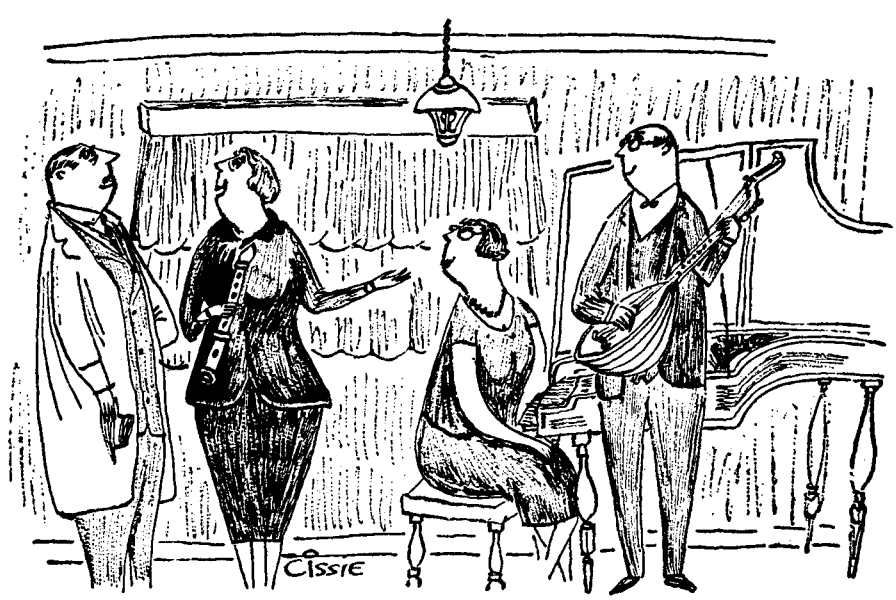
THE AMEN CORNER

As Goes Maine

AS USUAL, the experience of listening to jazz music on the Maine coast is different than it is in a Chicago tonk or a basement of the Faubourg St. Germain. Even Paris, for the reason of years of internationalism, is more suited to the big ebony voice of Ma Rainey than is the region of the Kennebec, but her blues singing is a great thing to have revived at any place and any time (twelve classics between 1923 and 1926 will be found on Riverside RLP 12-108). And so is the boogie-woogie piano playing of Albert Ammons, Pete Johnson, and, especially, Meade Lux Lewis (Riverside RLP 12-106), and also the South Side Chicago clarinet of Johnny Dodds in his jaunty, early exercises with such combinations as Jasper Taylor's State Street Boys and Lovie Austin's Blues Serenaders (Riverside RLP 12-104). I have played all these discs on a big phonograph at home in New Jersey as well as on my vacation equipment, and can only say that anyone who does not enjoy these seasoned, mediocrely-recorded artists on a salt-water Sears-Roebuck portable does not seem to me to be in touch with the pungent, wistful heart of the matter.

When it comes to modern jazz and high fidelity recording there is no question but what the Sears-Roebuck leaves out a good deal. However, the ears of all but the most monstrous hi-fi addicts (the kind who cannot enjoy Haydn for thinking about tubes) have a remarkable capacity for adjustment to the sonorities at hand, and my New Jersey pleasures are, in a measure, enduring. Cleveland's Tadley Ewing Dameron is one of the most delicately hypnotic of modern jazz composers and pianists, and I can unhesitatingly recommend his "Fontainbleau" album (Prestige LP 7037), with special credit to a long, gentle work called "Bulla-Babe" in which, as in the other fine numbers, the leader is surrounded by Kenny Dorham, trumpet; Sahib Shibab, alto sax; Joe Alexander, tenor sax; Cecil Payne, baritone sax; Henry Coker, trombone; John Simmons, bass; and Shadow Wilson, drums.

BUDDY Collette of Los Angeles is another refined miniature painter, playing saxophones, clarinet, and flute and offering a graceful program of originals and standards with such first-class assistance as Barney Kessel, guitar; Ernie Freeman, piano; Joe Comfort, bass; and Larry Bunker, drums (Contemporary C 3522). There is also a sampler issued by some of the California competition (Jazz West Coast JWC-501) which contains works by various combinations who will later be represented in fuller panoply. The jacket explanation declares: "There's been a growing impatience on the part of collectors generally with overgrown single-artist jazz albums. With twice twelve inches to fill the charms of even the most versatile jazzmen tend to pall." I could not be more in agreement, although I am bound to add that to me the trouble usually seems to be not



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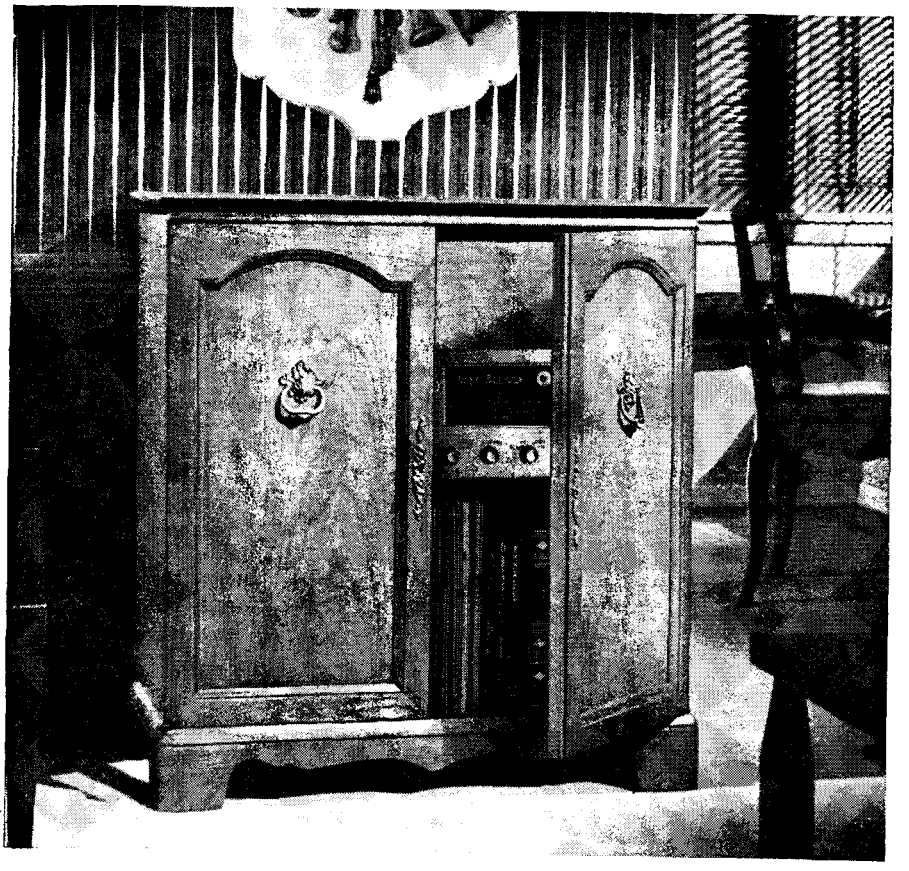
so much the limitations of the jazzmen as the haste of the record companies to wax anything that can be waxed. If only there were more selectivity in the studios we would repeatedly find that there are plenty of men who have plenty to say over twice twelve inches. At any rate, the album in question affords some real appetizers by such men as Russ Freeman, piano; Cy Touff, bass trumpet; the team of baritone saxophonist Gerry Mulligan and and valve trombonist Bob Brookmeyer; and others. My own favorite item is Bill Holman's rocking arrangement of the classic "Song of the Islands," with a small band of experts and Freeman at the piano.

California, I still come. There is brilliant playing by two of jazz's recent casualties, trumpeter Clifford Brown and baritone saxophonist Bob Gordon, in an album which features arrangements by Jack Montrose (Pacific Jazz PJ-1214). The deaths of Brown and Gordon have deprived the music of two of the most robust and incisive of modern soloists; Brown is dazzlingly impressive in his own "Dahoud," and Gordon is all over the place. The neoteric compositions of Duane Tatro in "Jazz for Moderns" (Contemporary C3514) I find wan and monotonous, if sophisticated. The music is mechanically symbolized on the jacket cover by a midnight blue photograph of General Motors' gas turbine Firebird II, but I can detect little ignition in the music. Nor do I hear much but supremely glossy *expertise* in Andre Previn's latest piano specialties (Contemporary C 3525)—and this from a man who, in his recent work on the basis of Lyle "Spud" Murphy arrangements, has given signs of becoming one of the subtlest and most inventive jazz pianists alive.

My recent short sermon on amateur jazz playing was written before I had received the "Music Minus One" records which offer amateurs, or pros for that matter, the playing of an excellent rhythm section in eight standards, together with a statement of the chord sequences. The tunes are "Sometimes I'm Happy," "I Only Have Eyes for You," "Body and Soul," "I Got Rhythm," "What Is This Thing Called Love," "April in Paris," "The Man I Love," and "Lover Come Back to Me." The players, modern in feeling and feeding the would-be soloist with stimulating pertinence, are Nat Pierce, piano; Barry Galbraith, guitar; Milt Hinton, bass; and Osie Johnson, drums. Why play with plumbers when you can have these boys behind you? And they are guaranteed not to talk back. (Music Minus One—and name your instrument.)

—WILDER HOBSON.



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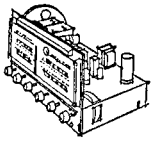

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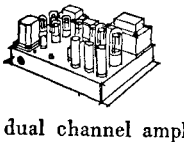

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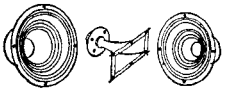

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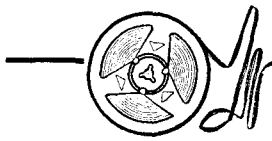


THE WORLD OF TAPE

Voiceprinting and Its Uses

THE kidnaper of the Weinberger child on Long Island was finally caught by the laborious and time-consuming method of comparing handwriting on the kidnap note to that on millions of New York State license applications. Whether the kidnaper could have been more quickly identified by any other method is a question one unfamiliar with police techniques cannot answer. Criminals, although they are reputedly most stupid, rarely include legible fingerprints with an "or else" request for funds. Even if legible fingerprints were found on such a note, it is doubtful that the criminal could be apprehended through such means alone, since the F.B.I.'s fingerprint file is doubtless, unfortunately, far from complete. However, when the suspicion was focused on one individual, and a telephone call (anonymous) provided a recording of his voice to be compared with one preserved of a ransom demand, the identification was further strengthened.

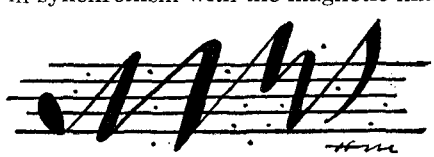
The use of voice recording (made doubtless with magnetic tape) extends beyond the mere resemblance detectable by the ear. Scientists, indeed, have developed an intricate system of voice analysis by means of a "sound spectrograph" that renders speech patterns visible and subject to direct comparison, analysis, and identification as a kind of "aural fingerprint."

The sound spectrograph (a commercially obtainable machine is called the Kay Sona-Graph) is an instrument which records a sample of sound and then reproduces it in the visual form of a two- or three-dimensional graph. It is one of the more tangible results of research extending back to at least 1867, when Melville Bell, the father of Alexander Graham Bell, published a book called "Visible Speech: The Science of Universal Alphabetics." The book explained the use of his phonetic alphabet, by means of which words spoken in any language could be accurately transcribed. Thereafter anyone familiar with the alphabet could read and pronounce the words accurately, even though he had no knowledge of the language they represented. Alexander Graham Bell, who worked with his father during demonstrations of the phonetic alphabet, was interested, like him, in easing the lot of the deaf. It was during his search for a way to make speech visible, to be used in improving the speech of the deaf, that he invented a byproduct, the telephone.

The endeavor to make speech visible continued through the era of the development of the mirror oscillograph and the cathode-ray oscillograph. Although these instruments permitted easy analysis of simple tones they did not lend themselves to the analysis of complex sounds. Such analyses were time consuming and were not exact when completed. At last, at the suggestion of R. K. Potter, Bell Laboratory scientists constructed the first sound spectrograph. Through its use the deaf could be taught to speak normally, since they could now see, for the first time, how their speech differed from the speech of persons with normal hearing.

The sound spectrograph comes by its name honestly. It splits sound into what could be called a sound spectrum, a series of component soundwaves arranged in the ascending order of their wavelengths. We know that when sunlight passes through a triangular prism it is separated into a spectrum of bands of colored light. A complex sound (almost all sounds we hear are complex in nature) is, however, not so easily separated into its constituent waves. In fact, the spectrograph separates complex sound into a series of wavebands of sound. It works in this way:

First the sound to be analyzed is recorded on a loop of magnetic film permanently bonded to a rotating disc. The sound is then repeatedly played back through a filter network which allows only one band of sound to pass through it with each repetition. This filter network, called a bandpass filter, will pass a soundband either forty-five or 300 cycles per second in width. Then a means is provided for visually recording the output of the bandpass filter in synchronism with the magnetic film. This is accomplished by means of a drum mounted on the same shaft as the rotating disc to which the magnetic film is affixed. The drum has a sheet of electrically-sensitive facsimile paper wrapped around it. Each time the drum makes one complete revolution, in synchronism with the magnetic film



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disc, a stylus charged with amplified current from the bandpass filter draws a line on the paper. This line varies from light grey to full black as the intensity of sound reproduced from the magnetic film varies. Each time the drum revolves, the stylus is moved a small distance and the analyzing filter changes also, passing a slightly higher band of sound frequencies. Thus, line by line, and passband by passband, a picture of the sound sample is rapidly built up, in somewhat the same way, mechanically, as a facsimile of a photograph. A sound spectrogram may contain two hundred or more of these electrically-etched lines, with the bottom line representing the lowest frequencies and the top line the highest frequencies. It takes five minutes to make a spectrogram of a sample of sound 2.4 seconds long.

The sound spectograph has been used in many different applications in the ten years since it was developed. Although it was designed primarily (along with its companion machine, the instantaneous speech translator) to make speech visible, it has proved an ideal tool for rapid analysis of any complex sound, or a complex wave of almost any kind. Engineers use it to analyze impulse and shock sounds, or sounds indicative of rhythmic or arrhythmic stress —for instance, in locating the causes of failure in a gear transmission. Medical specialists find the spectrograph useful in heart and brain wave analyses. Sound-spectrographic analysis of bird songs has enabled ornithologists to note graphically the variations in the songs of the same type of bird in different habitats. Phonetic studies of the human voice indicate that a spectrogram can divulge, to an accomplished phonetician, the age of the speaker, the speaker's sex, geographical derivation, and many other pertinent facts. In addition to the clues that can be thus obtained, to narrow the search for a suspect, he may, when caught, be positively identified. For "it is axiomatic that no two individuals have voices that are exactly alike in pitch or vocal quality," as two authorities have recently written.

The sound spectrograph has been used by the police, in at least one case known to the writer, to identify a voice. When asked, a Federal Bureau of Investigation spokesman refused to affirm or deny that the Bureau employs the sound spectrograph in any investigative technique. In view of the foregoing it seems that police agencies might well enlarge their use of "voiceprinting" to supplement other methods of investigation and identification.

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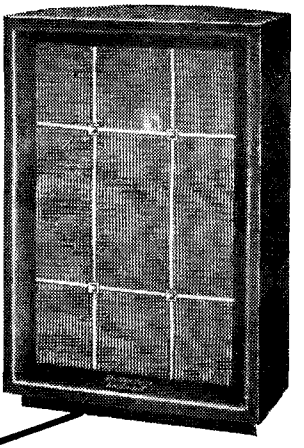

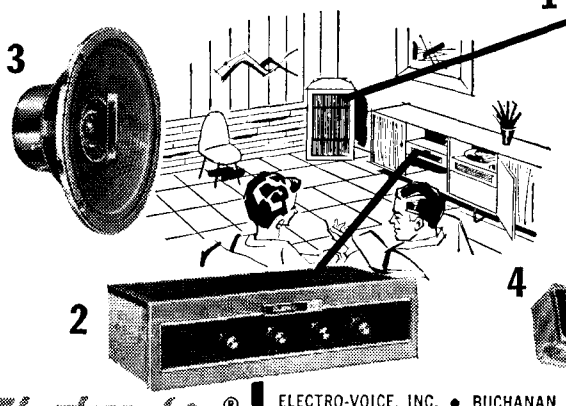

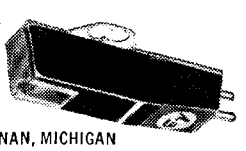

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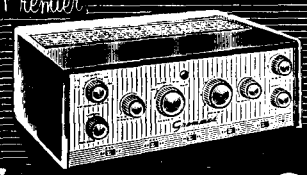

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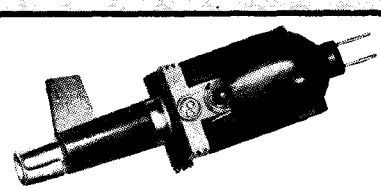

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ORCHESTRAL

BARTOK: *Concerto for Orchestra. Fritz Reiner conducting the Chicago Symphony Orchestra.* (RCA Victor).

BEETHOVEN: *Concerto No. 4. Claudio Arrau, piano, with orchestra conducted by Alceo Galliera.* (Angel).

BRUCKNER: *Symphony No. 8. Eduard van Beinum conducting the Amsterdam Concertgebouw Orchestra.* (Epic).

DVORAK: *"Slavonic Dances." Rafael Kubelik conducting the Vienna Philharmonic.* (London).

GRIEG: *Concerto in A minor (also Rachmaninoff: "Variations on a Theme by Paganini"). Artur Rubinstein, piano, with Fritz Reiner conducting the Chicago Symphony Orchestra.* (RCA Victor).

MARTIN, F.: *Concerto for Violin and Orchestra. Wolfgang Schneiderhan, violin, with Ernest Ansermet conducting the Suisse Romande Orchestra.* (London).

MOZART: *Divertimento (K. 334) and "Eine Kleine Nachtmusik." Reiner and Chicago Symphony.* (RCA Victor).

PROKOFIEV: *"Lt. Kije" and "Love for Three Oranges" Suites. Sir Adrian Boult conducting the Paris Conservatory and London Philharmonic Orchestras.* (London).

SCHUBERT: *Symphony No. 6.* GRIEG: *Variations. Sir Thomas Beecham conducting the Royal Philharmonic Orchestra.* (Angel).

SHOSTAKOVICH: *Concerto for Violin. David Oistrakh, violin, with Dimitri Mitropoulos conducting the New York Philharmonic-Symphony Orchestra.* (Columbia).

SHOSTAKOVICH: *Symphony No. 5. Artur Rodzinski conducting.* (West.)

STRAVINSKY: *"Firebird" (complete). Ernest Ansermet conducting the Suisse Romande Orchestra.* (London).
"Capriccio" and "Concerto." Nikita Magaloff, piano, with Ansermet and the Suisse Romande Orchestra. (London).

TCHAIKOVSKY: *Symphony No. 4. Eugene Ormandy conducting the Philadelphia Orchestra.* (Columbia).

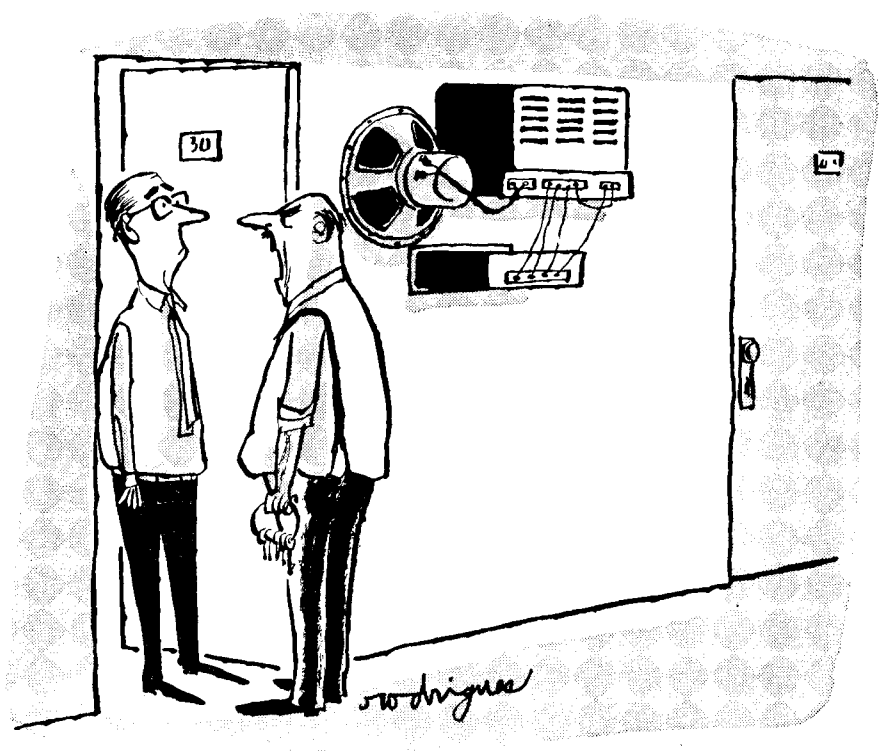
INSTRUMENTAL

BACH: *"Goldberg" Variations. Glenn Gould, piano.* (Columbia).

BACH: *"Little Organ Book." Carl Weinrich, organ.* (Westminster).

BEETHOVEN: *Quintet, Op 16.* MOZART: *Quintet (K. 452). Walter Gieseking, piano, with the Philharmonia Wind Quartet.* (Angel).

FAURÉ: *Sonatas 1 and 2. Zino Francescatti, violin, and Robert Casadesus, piano.* (Columbia).



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MOUSSORGSKY: *"Pictures at an Exposition." Leonard Pennario, piano.* (Capitol).
POULENC: *Sonata for Two Pianos. Arthur Gould and Robert Fitzdale.* (Columbia).
RAVEL: *Complete Piano Works. Walter Gieseking, piano.* (Angel).
SCRIABIN: *Preludes, Sonata No. 3. Vladimir Horowitz, piano.* (RCA Victor).
SMETANA: *"Aus Meinem Leben"* and GLAZOUNOV: *"Novelleten." Hollywood String Quartet.* (Capitol).
YSAYE: *Sonatas No. 3 and 4.* BACH: *Sonata No. 5. Michael Rabin, violin.* (Angel).

VOCAL

CHAUSSON: *"Poeme de L'Amour et de la Mer." Irma Kolassi, soprano, with orchestra conducted by Louis de Froment.* (London).
DELIUS: *"Sea Drift" and "Paris." Sir Thomas Beecham, soloists, chorus and the Royal Philharmonic.* (Columbia).
MASSENET: *"Manon," with Pierre Monteux conducting.* (RCA Victor).
MOZART: *"Magic Flute." Ferenc Fricsay conducting, with M. Stader, R. Streich, D. Fischer-Dieskau, etc.* (Decca).
MUSSORGSKY: *"The Nursery." Irmgard Seefried, soprano, with Erik Werba, piano.* (Decca).
SCHUBERT: *"Schwanengesang." Hans Hotter, bass-baritone, with Gerald Moore, piano.* (Angel).
"Die Winterreise." D. Fischer-Dieskau, baritone, with G. Moore, piano. (RCA Victor).
STRAUSS, R.: *"Traum durch die Dämmerung," etc. Jussi Bjoerling, tenor, with Frederick Schauwecker, piano.* (RCA Victor).

MISCELLANEOUS

An Evening with Bea Lillie." Beatrice Lillie, with Eadie and Rack, pianos. (London).
My Fair Lady." Rex Harrison, Julie Andrews, etc. (Columbia).

JAZZ

Afternoon of an Elf." Erroll Garner, piano. (Mercury).
Both Sides of Tony Scott." Scott ensemble. (RCA Victor).
Gulda at Birdland." F. Gulda, piano, etc. (RCA Victor).
Jazz Skyline. Milt Jackson, etc. (Savoy).
Jennie Tristano, piano. (Atlantic).
Listen to the Blues. Jimmie Rushing, vocal. (Vanguard).
Lundell Lowe Quintet. (Riverside).
Tangents in Jazz." Jimmy Guiffre. (Capitol).

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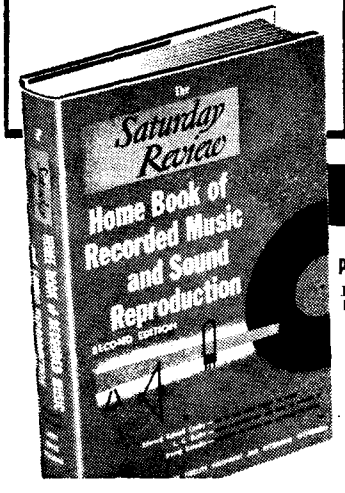

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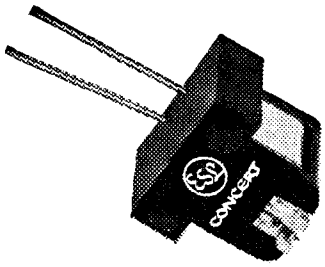

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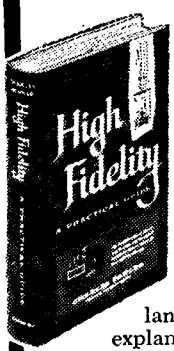

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Continued from page 36

and speaker systems, for monaural and stereo sound. 506, 508.

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CABINART. New "pre-finished" speaker enclosure kits, for home assembly. Rebel 3, 4 and 5, also models 61 and 63. 348.

DAUNTLESS INTERNATIONAL. "Audio Fidelity" records. Material recommended for demonstration purposes. 504.

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DUOTONE COMPANY. New line of high fidelity coaxial speakers. 515.

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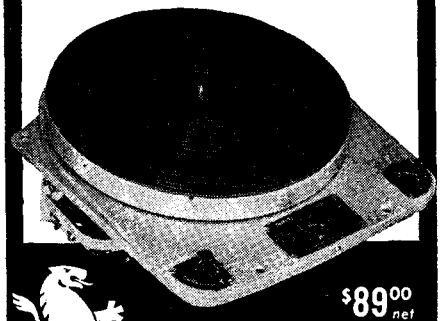

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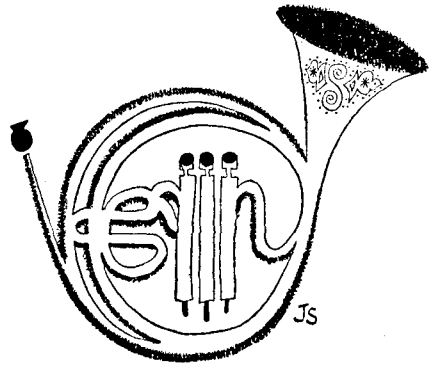
THE OTHER SIDE

CASALS IN SWITZERLAND, LPs IN ENGLAND

ANYONE who has ever been to Glyndebourne is likely to agree with the view that a setting of great natural beauty is apt to enhance the pleasure to be derived from a musical performance. Yet there is a limit beyond which art and nature no longer collaborate to undermine our critical faculties, but compete for separate recognition. Such is the case at Zermatt, the famous mountaineering center in the Swiss Canton of Wallis (or Valais) where, for the past five years, a miniature music festival has taken place during late August to early September. The official title is "Zermatter Meisterkurse für Musik," and the instrumental and chamber-music classes attract many gifted young players from Europe and America. There are some concerts too —this year's performers have included Maria Stader, Szigeti, Horszowski and the Vegh Quartet—but it is the presence of Pablo Casals, both as patron and as teacher, that distinguishes this gathering from many another summer school.

Although it is a cloudless morning —nature must needs take a back-seat as we settle down for a three-hour session in the lounge of the Hotel Cervin. There is a small platform and, opposite it, at a table covered with music, paper and ashtrays, sits the master in his shirtsleeves, fingering the inevitable curved pipe. The pupils, gifted young artists from France, Spain, Switzerland, the U.S.A., and England, in turn mount the platform and perform their chosen pieces (mostly movements from the Bach Suites). At first Casals quietly criticizes the performance in French or English, but, as his absorption in the session grows he begins to sing, to conduct, to tap his foot and, finally, reaches for his own instrument in order to illustrate his points in the way he knows best. I had not seen Casals since his memorable visits to London just after the end of the war and the astonishing fact is that he appears more youthful now than ten years ago. Such is the vitality not only of his playing but of his whole manner of speech and gesture, that the imminent approach of his eightieth birthday (on December 29) seems utterly unbelievable. After three hours of ceaseless activity he appeared as fresh as anyone present and his playing, even from a purely technical point of view, suggests a man in the prime of life.



Back in London I found a huge pile of new LP issues, especially from EMI who seem determined to make up for their two months' self-imposed abstinence. HMV's decision to launch a "Golden Treasury of Immortal Performances" along RCA Victor lines is particularly interesting at this juncture—coming, as it does, only eight months before the date fixed for the final break between the two companies—although I doubt the wisdom of making these discs slightly more expensive (42s.6d. including tax) than normal celebrity issues. First to appear in this series is the five-volume anthology "Fifty Years of Great Operatic Singing," edited by Irving Kolodin, together with the Horowitz/Toscanini version of Tchaikovsky's B flat minor Concerto and a Kreisler recital devoted to his own compositions and arrangements. Oddly enough, a disc of McCormack favorites ("I hear you calling me," "I'll walk beside you," etc.) does not qualify for inclusion in the "Golden Treasury" but appears among the normal issues.

Other Victor recordings to be found in HMV's September list include Saint-Saëns's Third Symphony conducted by Toscanini, the splendid "Daphnis and Chloe" of Münch and the Boston Symphony, the recent Berlioz/Debussy coupling starring Victoria de los Angeles, the streamlined "Emperor" Concerto of Horowitz and Reiner, and a pair of equally streamlined Mozart Sonatas played by Heifetz.

From nearer home we have a lyrical account of Brahms's Third Symphony (Philharmonia under Cantelli); Dvorak's charming Symphonic Variations coupled with Tchaikovsky's well-known set from Suite No. 3 (Sargent and Philharmonia); Borodin's second and third Symphonies (Malko), Tchaikovsky's "Sleeping Princess" in its entirety, as performed by

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the Sadler's Wells Ballet (though hardly comparable with the work as it is known in Russia, where it is about twice as long!), admirably played by the Covent Garden Orchestra under Robert Irving and brilliantly recorded; a lively, if patchy disc by Moiseiwitsch, coupling some Chopin pieces with Rachmaninoff's "Paganini Rhapsody"; Mozart's Concerto in C minor, K.491, played in forceful, very masculine fashion by Gina Bachauer; Paul Tortelier, in a program embracing the Saint-Saëns A minor Concerto, Tchaikovsky's "Rococo Variations," and Faure's Elegie," again proves himself one of the outstanding cellists of the postwar generation.

AMONG HMV's discs of chamber and instrumental music, I would pick out yet another little concert by the Virtuosi di Roma for the sake of the delightful music—three concertos by Vivaldi and one each by A. Scarlatti and Valentini—and the consummate playing, despite such powerful attractions as the Franck Sonata, played by Menuhin and Kentner, and Solomon's account of the "Hammerklavier" Sonata (which in the USA has not only long been issued but already deleted!).

Opera is represented by Boito's "Mefistofele," a somewhat abbreviated performance—Act 4 is entirely omitted and there are other, less drastic cuts—starring Boris Christoff, who gives his usual excellent likeness of Chaliapin and is well supported by Giacinto Prandelli, as Faust, and the comparatively unfamiliar soprano, Orietta Moscucci, as Marguerite, with Gui conducting Orchestra and Chorus of the Rome Opera. Although the Prologue sounds tame when compared with Toscanini's performance, and Christoff is apt to overact, this is, on the whole, a very successful set and the two discs contain as much of the opera as most of us will want to hear.

A few months ago, our Royal Festival Hall was filled to capacity for a late-night performance of Stravinsky's "The Soldier's Tale," thanks no doubt to the participation of Sir Ralph Richardson (soldier) and Peter Ustinov (devil). It was London's first opportunity of hearing the brilliant new translation of Ramuz's text by Kitty Black and Michael Flanders (who took the part of the narrator), a version which had been performed at the 1954 Edinburgh Festival by Robert Helpman, Terence Longdon, Anthony Nicholls and members of the Glyndebourne (alias Royal Philharmonic) Orchestra under John Pritchard. HMV has now released an excellent recording of the Edinburgh performance, which should do much to popularize a work which must surely rank among Stravinsky's most brilliant and characteristic achievements.

Philips has been making great efforts of late to capture an important sector of the "classical" market, and this company's policy of offering excellent value for money should win it many adherents. A year ago, when most of its rivals put up their prices, Philips refused to follow suit and since then many performances by top-line artists have appeared in its cheaper, green-label series. Now it has launched a new, still cheaper, ten-inch label, entitled "Favorite Music Series," offering such first-rate fare as Mendelssohn's "Italian" Symphony (van Beinum and Concertgebouw), Ravel's "Bolero" and "La Valse" (Philadelphia/Ormandy), two Concerti Grossi by Corelli (I Musici) and arias from "Freischütz," "Oberon" as well as "Ah, Perfido!" (Gre Brouwenstijn). Clearly the competition between our big companies is becoming far more intense than ever before now that the basic demands of a standard LP repertoire have been satisfied, and it will be interesting to see how the wider public reacts to the blandishments offered by the rival manufacturers. —THOMAS HEINITZ.

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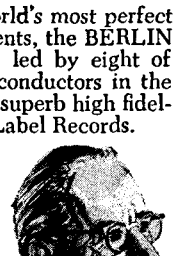
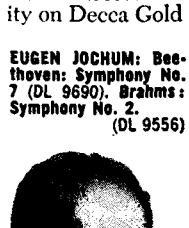


WILHELM FURTWÄNGLER: Haydn: Symphony No. 88; Schumann: Symphony No. 4 (DL 9767). Schubert: Symphony No. 9. (DL 9746)



EUGEN JOCHUM: Beethoven: Symphony No. 7 (DL 9690). Brahms: Symphony No. 2. (DL 9556)

FERENC FRICSAY: Beethoven: Symphony No. 8; Symphony No. 1 (DL 9626). Tchaikovsky: Symphony No. 5. (DL 9519)

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IGOR MARKEVITCH: Mozart: Mass in C Major ("Coronation"), soloists, Choir of St. Hedwig's Cathedral; Symphony No. 38 ("Prague") (DL 9805). Mussorgsky: Pictures At An Exhibition; Wagner: Siegfried Idyll. (DL 9782)

FRITZ LEHMANN: Brahms: A German Requiem, soloists, Choir of St. Hedwig's Cathedral (DX-136). Mozart: Piano Concerto No. 26 ("Coronation"); Concert—Rondo No. 1. C. Seeman, piano. (DL 9631)

PAUL VAN KEMPEN: Beethoven: Violin Concerto in D Major, W. Schneiderhan, violin (DL 9784). Beethoven: Piano Concerto No. 4, W. Kempff, piano. (DL 9742)

KARL BÖHM: Beethoven: Missa Solemnis, Stader, Radev, Dermota, Greindl, Choir of St. Hedwig's Cathedral. (DX-135)

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This Month's Mozart—VIII

ECHOES of events near and far are prominent in the latest accretions to the Mozart list—as near as a reproduction, from Westminster (XWN 2207, $7.96), of the piano recital devoted to that composer which Paul Badura-Skoda gave in Town Hall last March, as far as Paris, with a recital of arias showing the kind of singing that Teresa Stich-Randall, American soprano, has been doing in various European festivals for several years past. Unfortunately for Miss Stich-Randall, the Ducrete-Thomson disc (DTL 93075,$4.98), on which she is accompanied by the orchestra of the Theatre des Champs-Élysées conducted by André Jouve, repeats on both sides "Come scoglio" and "Per pietà (from "Cosi") and "Se il padre perdei" and "Zeffiretti lusinghieri" from "Idomeneo." This mechanical fault, however, takes nothing away from the purity of the sound, the excellence of her style, and the real sense of line with which she manages the perilous material. The ranging leaps of "Per pietà" show her equipment to be better at the top of the scale than the bottom, but it is much to her credit, nevertheless. When the replacement copies (with the proper coupling of "Porgi amor," "Dove sono," and "Ach, ich fühls") are received, due notice will be given.

Badura-Skoda's accomplishment is an utterly absorbing one, not alone for the opportunity it provides to hear an evening-long sequence of the C major Fantasy and Fugue (K. 394), the A major (K. 331) and A minor (K. 310) sonatas, nine variations on a minuet by Duport (K. 573), the C minor fantasy (K. 475) and Sonata (K. 457) and two Rondos (F major, K. 494, and D major, K. 484), but also for the consistent artistry and unflagging musicality with which links one work to the next. Were it not for the applause with which the program begins and with which it is punctuated from time to time, one could scarcely believe an audience is present, so engrossed is it in the performance.

Looking back on the few years that have elapsed since he was first heard here on records, Badura-Skoda's emergence in the Mozart year as an interpreter of almost faultless taste and greatly varied pianistic resources is a tribute no more to his talent than it is to his serious purpose and capacity for growth. As far as there are certainties in this changeable world, this pair of LPs will be a landmark, in years to come, of a remarkable career at a formative stage, chronologically, but otherwise already powerfully productive.

DIVERTIMENTI *(D, K. 136, B flat, K. 137, F, K. 138) and "Serenata Notturno" (in D, K. 239). Soloisti di Zagreb, Antonio Janigro, director.* Vanguard VRS 482, $4.98.

As noted in *SR* Aug. 11, these "Divertimenti" are the same works sometimes performed with just a quartet of strings (to the best effect, recently, by the Barillyi ensemble on Westminster). However, these performances are outstanding of their kind, that kind having been exemplified in the past by Janigro's outstanding work as a solo cellist. The playing of the "Serenata Notturno" matches the musical qualities of the excellent ones by the London Baroque Ensemble and the Zimbler Sinfonietta, with an extra measure of fullness in the sound.

QUARTETS IN B FLAT *(K. 458) and C major (K. 465). Parrenin Quartet.* Westminster XWN 18047, $3.98.

Clearly, cleanly defined performances, a little more impressive for the culture of the string playing than for a revelation of musical meaning. However, if it is precisely this pairing (the "Hunt" and "Dissonance" quartets) that is wanted, these are excellent examples of chamber music playing and reproduction.

SONATAS NO. 1 *(in C), No. 2 (in F), No. 3 (in B flat) and No. 4 (in E flat). Reine Gianoli, piano.* Westminster XWN 18202. $3.98.

Strong-fingered, level-headed performances, lacking the variety and breadth of expression wanted. The

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SONATAS IN G *(K. 379), E flat (K. 58) and E flat (K. 481). Lili Kraus, piano, and Willi Boskovsky, violin.* Haydn Society HSL 134, $5.95.

Refinement and knowledge abound in this music-making, especially in the confident playing of Kraus. However, she misreads the designation of the works as "piano sonatas with violin obbligato" as grievously as the violin virtuosi who subordinate the pianist by reducing Boskovsky, for the most part, to a whisper. The unnatural results seriously limit the pleasure of an otherwise wellmade disc.

SONATAS IN B FLAT *(K. 378) and (K. 454). Jascha Heifetz, violin, with Brooks Smith, piano.* RCA Victor LM 1958, $3.98.

Lest there be any suspicion that the remarks above anticipated the work of this illustrious "violin virtuoso," attention should be directed to the excellent balance of piano and violin sound, the equality of opportunity throughout. Heifetz excels in the fast movements, leaves us wanting more outgoing statement in the slow ones.

SONATAS IN D *(K. 306) and A (K. 526) Brenton Langbein, violin, and Maureen Jones, piano.* London LL 1173, $3.98.

Langbein produces a suave pure sound from his instrument and Miss Jones is an able pianist, but the shadings are on the whole cautious, lacking the thrust or inflection which makes a Szigeti or Goldberg worth hearing in this repertory. The technical work is of London's customary standard.

SYMPHONIES NO. 33 *in B flat and No. 40 in G minor. Karl Münchinger conducting the Vienna Philharmonic Orchestra.* London LL 1285, $3.98.

Two strongly rhythmic, well phrased performances, with the superb Vienna personnel responding impressively to the demands of Münchinger. The string playing in both is a model of what Mozart should sound like, but rarely does. Fine reproduction.

SYMPHONIES NO. 36 *in C and No. 38 in D. Willem van Otterloo conducting the Vienna Symphony Orchestra.* epic LC 3233, $3.98.

There is no lack of efficiency, mechanical as well as musical, in these offerings, but the guiding taste is bland, the degree of spirit mild for full justice to the composer. These are, in any case, works divided among so many alternate pairings as to be available separately in more attractive interpretations. —I.K.

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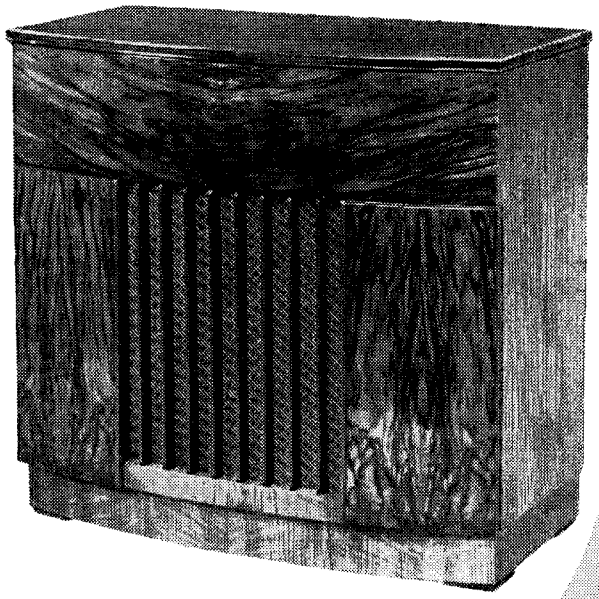

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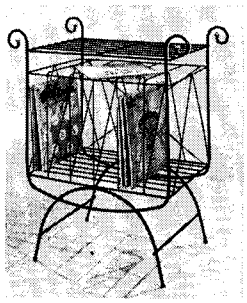

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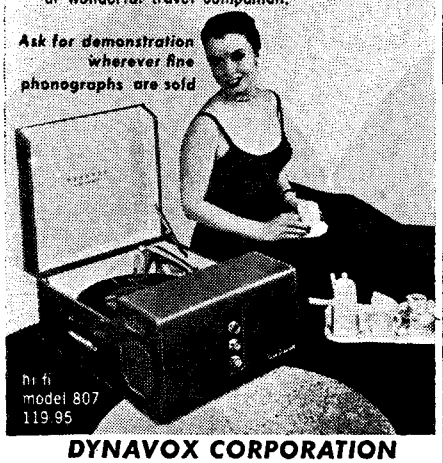

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Campaign Records

THIS being 1956, it need hardly be surprising that the old definitions of "campaign literature" are being revised to include the audible as well as the visual. In some instances, the results are of the sort only possible where the means of communication is aural rather than visual.

Outstanding so far in this category is the recorded result of an interview conducted by Arnold Michaelis on the Illinois farm of Adlai M. Stevenson last June 19. Governor Stevenson was not yet second-time Candidate Stevenson, and the interview is, in fact, devoid of reference to specific issues. But it is a glimpse behind the facade of the public platform of a man whose literacy is as compelling *ad lib* as it is in his prepared papers. There is talk about Illinois and its meaning to Stevenson, his feeling for the land and its people, which—let it not be forgotten—was an important part of his welcoming speech to the 1952 convention and the events that followed.

Interviewer Michaelis leads the conversation skilfully from point to point, reminding Stevenson, at one moment, of the telling poem by the late Jan Struther (as to who understood his speeches and who didn't), at another of the living tradition of Lincoln in Springfield, at a third posing the question: "What do you think you are?" to which the subject provides a characteristically illuminating answer. Altogether the ideas and the way in which they are voiced gives one a sense of personal contact with the man hardly possible any other way. (AMI Records, $4.98).

On the other side of the campaign picture, ABC—Paramount is offering "The Eisenhower Story," a compilation of extracts from the words spoken by the President as a military leader, as a civilian in the postwar era, as a rallying point in the organization of NATO, and, of course, as a candidate and President. They are bound together with a narrative spoken by Ted Mallie which is discreet enough, but—as such things inevitably are—rather wearing with repetition. In every aspect, the great events in which Eisenhower has had a part take one back and forth across a phase of history as it was being made.

Another aspect of the President's personality is conveyed in a recording from RCA Victor (LM 2071, $3.98), which bears his own tribute to the power of music: "The enjoyment of music—speaking for myself, at least—has a moral and spiritual value which is unique and powerful." By the measure of the contents titled "The

the Magnificent
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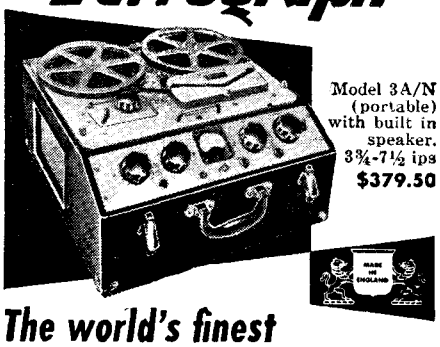

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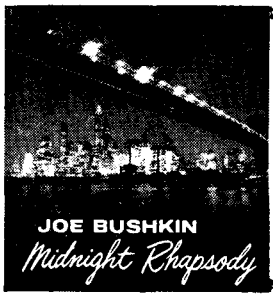

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President's Favorite Music"—all reissued from prior RCA releases—the President is a Bach to Bach man (the collection begins with "Sheep May Safely Graze" and ends with "We All Believe in One God"), with Beethoven's "Coriolan" overture, "Di Provenza il Mar" (from "Traviata"), the "Fledermaus" overture, Bennett's 'Porgy and Bess" synthesis, Marian Anderson singing "He's Got the Whole World in His Hands," "Do Not Forsake Me" (the "High Noon" theme), and Mendelssohn's "Fingal's Cave" Overture along the way. Perhaps not too oddly, there is no piano-playing.

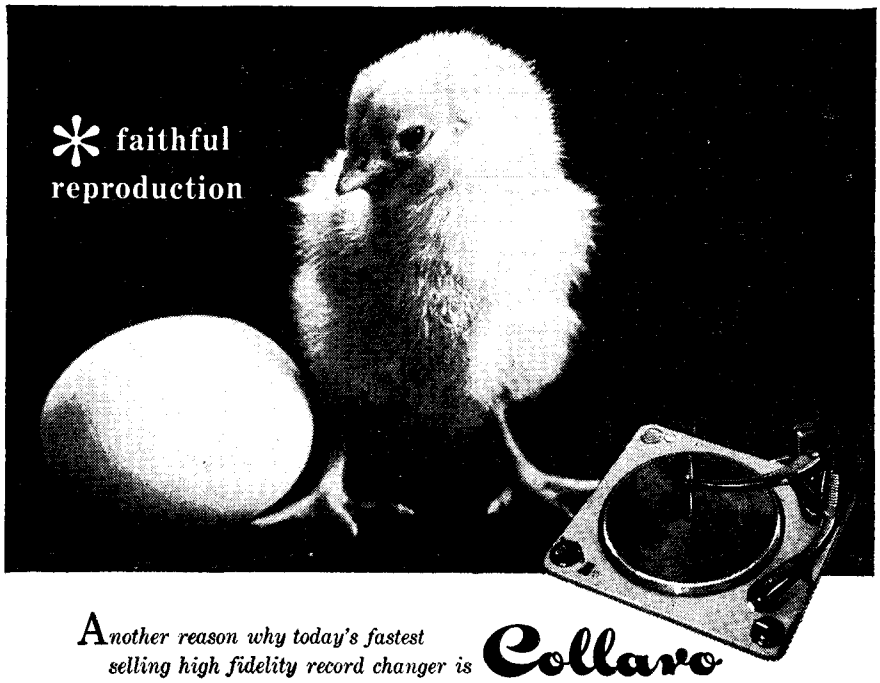
In a more vigorous vein, Sound Studios offers two discs titled "Pick the Winner," with Joe Glazer voicing The Ballad for Richard Nixon," etc.; Eli Fantz responding with "Ol' Wayne Morse, He Ain't What He Used to Be," etc. This is more in the line of oldtime political satire. —I. K.

TAPE RECORDERS AND TAPE RECORDING," *by Harold D. Weiler* (Radio Magazines, Inc., Mineola, N. Y. 190 pages. Paperbound, $2.95; Clothbound, $3.95).

MR. WEILER has turned his talent for clarification to a number of the most important problems that face the amateur user of tape-recording equipment. The tape-user's main problem, of course, is making his tape recordings sound the way he hoped they would when he bought his recorder. Mistakes in recording technique, many of them elusive if simple when cornered, are the main cause for the fact that many people do not get all the satisfaction their tape machines entitle them to.

Foremost among the areas in which the newcomer to recording with tape needs help is that of microphone technique. Mr. Weiler has given over four chapters to microphones and their uses, with the result that his book covers this vital area more completely than any book, aimed at the amateur, this reviewer has seen. Another class of knowledge to which Mr. Weiler contributes is that of sound-effects, with detailed how-to-do-it instructions covering a wide range of aural backgrounds.

His chapter on recording onto tape from records, radio, and television items subject to the criticism that it ignores some of the technical difficulties that may come up when a tape machine is hooked together with other hi-fi units. His advice on these matters is perfectly good, as far as it goes: he just makes it seem a little too easy. However, the book says high in first-class how-to-do-it information. —R. S. LANIER.



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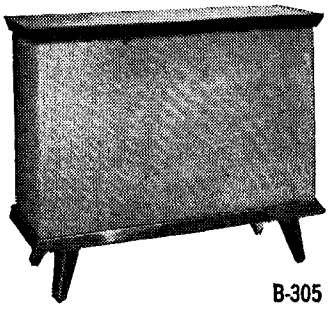

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Aldrich

Continued from page 35

boom, to the *bass boom,* which is a full-sized fifty-five gallon oil drum producing only three very low notes. The pans are played by means of hard rubber or padded sticks. Some of the instruments are doubled at the unison and each player of the *boom* or *bass boom* manipulates several drums in order to get more notes. For variety of timbre the *pans* are supplemented by a few percussion instruments of indeterminate pitch, such as the *shac-shac* (maracas), *qua qua* (scraped gourds) and wood blocks. Thus a fully developed band requires twelve to sixteen performers. Steel bands have multiplied rapidly; there are now 200 in Trinidad alone and a proportionate number in the smaller British islands.

With melody and harmony added to rhythm and timbre the steel band has become an independent medium of musical expression. The counter-rhythms deriving from the drums and *bamboo-tamboo* inevitably become counter-*melodies* when transferred to instruments of definite pitch. The wide range from *ping-pong* to *bass boom* provides a complete harmonic structure for the music. Though the bands are still used in connection with native ceremonies their musical value has finally been recognized by West Indians and Europeans alike. Bands are now in great demand for dances, entertainments and festive occasions of all sorts and many are doing a profitable business. The repertoire has expanded to include not only all the popular dances — (mambos, rumbas, sambas, meringues, boleros and waltzes) but also calypso songs, European melodies and even American jazz —any tune, in fact, that the West Indian bandsman has heard a couple of times and that strikes his fancy.

Though efforts to bring real live steel bands to the United States have so far been thwarted by the bans and restrictions of our Musicians' Union, the American rhythm-lover can follow most of the stages of this development and enjoy its fruits through the High Fidelity records of the Cook Laboratories that were tape-recorded on the spot. In "Drums of Trinidad" (LP 1045) one becomes acquainted with the astonishing vocabulary of drum rhythms that played a part in everyday activities such as boat-launching, fishing, harvesting and dancing. "Bamboo-Tamboo, Bongo and Belair" (LP RR 5017) reproduces the tones of the bamboo sticks—singularly lacking in variety of pitch and even timbre. Sounds that must approximate those of the "garbage-can era" are heard in "Jump Up Carnival" (LP 1072), which was recorded in the streets of Port of Spain during the Carnival time when all organization is temporarily suspended and the bottles, flat-irons, brakedrums and spoons almost drown out the music of the steel bands themselves. At a certain spot in this record one hears the tuning of a *tenor pan* to a *ping-pong.* The precision with which the tones of the tenor are brought into correct octave relationship with those of the higher instrument by means of hammer-strokes upon the metal is evidence enough of the accuracy of the West Indian ear.

From the musical point of view Mr. Cook's highest achievements are his records of pure steel band music: "Brute Force Steel Bands" (LP 1042) and "Steel Band Clash" (LP 1040). Both were tape-recorded in Antigua, a rather obscure island of the British West Indies, where I stayed for three weeks and spent many an evening listening to the "Brute Force," "Hell's Gate," and "Big Shell" bands, all of which are represented on these records. Especially to be recommended for its variety is side A of the "Brute Force" record, which contains a mambo, a rumba, a samba, two calypso songs, an adaptation of "Jingle Bells" to calypso rhythm, and the march, "Under the Double Eagle." Incidentally, the Cook Laboratories have announced two new steel band records to be released this fall.

The listener's first impression is almost certain to be one of amazement that such varied and often mellifluous sounds can emanate from oil drums. As one becomes accustomed to the sounds, however, one begins to perceive that the real vitality of this music is due chiefly to its rhythms—not to any single rhythm, but rather to a complex of rhythms, each of which is independent and at the same time blends with the others. An attempt to write down this rhythmic counterpoint (if it could be notated at all) would require a score as intricate as anything turned out by Stravinsky. One is now amazed that these uneducated performers can cope with such complexities. Yet the truth may be that it is precisely *because* they are musically illiterate that they are able to do so. These rhythms are conceived not in terms of the mathematically precise note values of our musical notation but as spontaneous gestures springing from the rich vocabulary of a long tradition of drum beating. To the ingenuous listener they come as a direct communication of vitality and natural impulses; to the professional musician they may serve as a reminder that musical expression is not exclusively a product of conservatory training.

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Three-and-a-Half . . .

Continued from page 33

and rare, the bypassed, the new and startling, has helped to enlarge our sympathies. For instance, it has made the American reputation of Carl Orff, who is already past sixty and should have been familiar much earlier. It has brought us fascinating news about composers who used to be just names in musical encyclopedias: Carl Nielsen is a good example. It has made increasingly current the compositions of living composers, including our own countrymen. It has enormously widened our knowledge of opera, though it is in opera that the most noticeable gaps still yawn.

And yet—and yet. On a tenth trip through the August "Schwann" I was amazed to find how very many compositions that I should like to own (for one reason or another) are still not represented at all or are represented by the merest fragments. I shall not more than mention in passing such absent composers—obscure, but of special interest to me—as Charles-Henri-Valentin Alkan and Bernard Van Dieren. But think—no recording of Auber's "Masaniello," Berlioz's "Béatrice et Bénedict" and "La Prise de Troie," Bizet's "La Jolie Fille de Perth," Boïto's "Nerone," Britten's "Peter Grimes" and "Albert Herring," Busoni's "Doktor Faust," the concertos and later symphonies of Carlos Chávez, Copland's Short Symphony and "Statements," Dargomizhsky's "Russalka" and "The Stone Guest," Diamond's "Rounds," Dukas's "Ariane et Barbe-bleue" and E-flat minor Piano Sonata, Gluck's "Armide" and "Iphigénie en Aulide," Haieff's "Divertimento," Handel's "Rinaldo" and "Jephtha" (and a baker's dozen of other operas and oratorios), Hindemith's "Cardillac," Honegger's "Judith," Humperdinck's "Königskinder," Vincent d'Indy's Second Symphony, any opera by Lully, any opera by Meyerbeer, Milhaud's "La Création du Monde," Offenbach's "La Grande Duchesse de Gérolstein" (and half a dozen other light masterpieces), Pfitzner's "Palestrina," Prokofiev's "The Flaming Angel" and "War and Peace," any complete opera by Rameau, Respighi's Concerto in the Mixolydian Mode, Rimsky-Korsakov's "Le Coq d'or," Rossini's "Le Comte Ory" and several other operas, Saint-Saëns's "La Princesse Jaune," Shostakovich's "Lady Macbeth of Mtzensk," Richard Strauss's operas later than "Ariadne auf Naxos," Stravinsky's "Perséphone" and "Mavra," Tchaikovsky's "Oprichnik," "Cherevichki," and "Yolanta," Virgil Thomson's "The Mother of Us All," Verdi's "Macbeth" and "I Vespri Siciliani," Weber's "Euryanthe," and Wolf-Ferrari's "The Jewels of the Madonna." (Some of these may well be on the way—after all, a complete "Love for Three Oranges" is just turning up.)

In unmistakable terms, the August "Schwann" states that we now have far, far too much of what we have and a most welcome little of what we used not to have at all. It speaks in a thin, papery voice, but I can just overhear it saying: "No more 'Romeo and Juliet,' please—but at least one 'Les Huguenots' or 'Le Prophète.' Not another Beethoven Fifth, no matter what orchestra is conducted by whom, but at least one 'The Mother of Us All.' No room, just physically no room, for another Brahms or Tchaikovsky violin concerto, even if Oistrakh, Milstein, and Heifetz play the solo part in unison—but at least one 'Iphigénie en Aulide.' Like the repertoire I catalogue, I am far too fat around the middle, and we ought to see our physicians tomorrow about reducing. What we really need is some flesh on our legs and arms. What the recorded repertoire must ask for most particularly, I suppose, is the elixir that will feed its brain."

Watch "Schwann"! It not only chronicles the state of an industry; it also tells us, musically speaking, what is happening to ourselves. And somehow, now, today, or at latest tomorrow, we must find a way out of this sluggishness. If a small portion of the inventiveness and ingenuity that are now lavished on high-fidelity equipment were to be directed toward both the contents and (another question, another time) the quality of the recorded repertoire, certainly we could find a better way out than glut, overstock, crisis, and general malaise.

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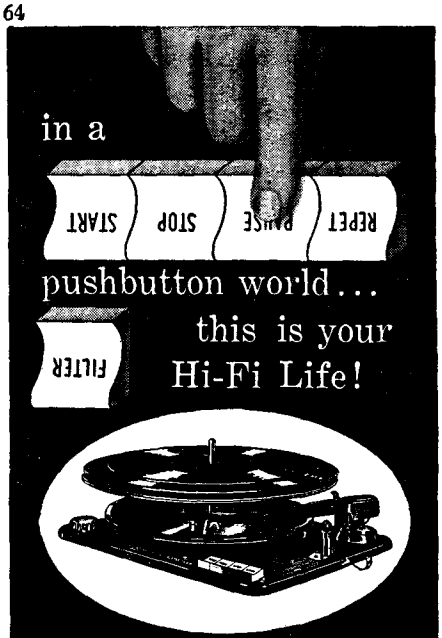

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Letters to the *RECORDINGS* Editor

MORE ON THE MET RECORDS

LIKE REVEREND WOOFENDEN (*SR* Aug. 25), we subscribed to the Metropolitan Opera Record Club, thus becoming "Founding Members." Subsequently we were appalled to receive a gilded certificate together with the silliest of letters suggesting we display same on our walls. A few days later the bonus record of "Carmen" arrived. So bad was the engineering that we returned it, and were furnished with another not quite so bad, but far from good. Our experience with all subsequent records has been the same. We have returned two separate recordings of "Rigoletto," and are today returning the third, also a "Boris Goudonuff," along with a letter cancelling our membership.

That the august Metropolitan Opera should have sponsored such a shabby extortion is shameful.

FRANCES F. CONAGHAN.

Cambria, Calif.

COMPLIMENTARY CRITIC

LET ME COMMEND Reverend Woofenden for criticizing the Metropolitan Opera Record Club. The recordings are incredibly bad. And our compliments to you for printing his letter.

LESTER FOX.

Upper Darby, Pa.

AGREEMENT

I HEARTILY AGREE with the criticism of the Metropolitan Opera Club's record of "Rigoletto."

CAROLYN WILSON.

Peoria, Ill.

BING SLIPPING?

NOT ONLY ARE the technical problems of the Metropolitan Opera Club records poorly conceived, but the performing artists are no more than adequate. If they are representative of the great Met tradition I'm sorry to say we are in a sad decline of vocal art. The singers seem to be in poor voice, recorded badly, the orchestra at times sounds as if it could be blocks away from the microphone. Not only is "Rigoletto" badly engineered, but "Figaro," "Carmen," etc. also have so many defects as to be comical when heard. This all happens to a "Founding Member" of the Met Record Club. Did Mr. Bing and associates slip somewhere?

ALBERT H. KARNER.

St. Louis, Mo.

THE WAGNER FAMILY

WIELAND WAGNER (*SR* Sept. 1) is quoted as saying that, unfortunately, his grandfather married into an eminently respectable family. History reveals that Grandfather Richard lived with Cosima von Bulow for some time prior to her divorce from Hans von Bulow and subsequent marriage to Wagner. During that idyllic period the pair became parents of Wieland's father Siegfried. To top it off, Grandmother Cosima herself was the "natural" daughter of Franz Liszt and the Countess d'Agoult. Perhaps the eminent respectability occurred later on.

EARL P. REES.

Philadelphia, Pa.

EDITOR'S NOTE: *The reference, obviously, was to Wagner's first wife, Minna Planer, and her circle.*

WHERE'S LEO?

CAN I ENLIST your aid in finding out what has become of the recording career of Leopold Stokowski?

JAMES J. FLOODY.

Evansville, Ind.

EDITOR'S NOTE: *He has just signed a contract with Capitol.*

HINDUPHILE

NOTHING IN MY dog-eared copy of the Dictionary of Recorded Music is of more interest as an LP re-issue than the Uday Shan-Kar "Program of Hindu Music." Perhaps Victor can be induced to relinquish this material to some lesser and more enterprising label. Or better yet review their files. But let's have the Shan-Kar set.

ED HALTER.

Los Angeles, Calif.

CURIOUS ABOUT BENESH

YOU HAD A very provocative article on the Benesh notation (*SR* Aug. 4). Is there any way to find out more about this system? I presume no explications have been published—but is there any way short of talking to the Beneshes, to learn about the details?

TERRY KOVACH.

San Francisco, Calif.

EDITOR'S NOTE: *Mr. Hall writes: "Mr. Kovach's pessimism is fortunately unjustified: a number of articles have appeared in English magazines. I think the most useful to him would be the introductory articles in the last three issues of* The Dancing Times *(July, August, and September 1956). A book by the Beneshes "Introduction to Benesh Dance Notation," will shortly be published by A. & C. Black (London). To learn full details Mr. Kovach should take a correspondence course from Benesh Choreographics, Ltd. 8 Gayfere Road, Stoneleigh, Ewell Surrey."*

CORROBORATING "CORROBOREE"

PERHAPS I CAN be some help to C. F. Busquets, who inquired about recording of John Antill's "Corroboree" (*SR* July 28).

I heard a tape recording of this work

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over WQXR several years ago, and some time later got around to inquiring about it. The work has been recorded in Australia, on Australian His Master's Voice records, and is not for sale in the United States. At least it wasn't at the time I inquired. WQXR suggested two ways of getting the records—either through Australian Consulates or Information Services.

I agree with Mr. Busquets—the suite is built for hi-fi. But I don't think I'll have to wait that long. Me for the consulate tomorrow!

JOHN G. FINKBINDER.

New York, N.Y.

ASSISTANCE FROM ETHIOPIA

I WAS INTERESTED to read Robert N. Norton's query on Guerrini (*SR* May 26). Unfortunately, I myself was never able to get as much information as I would like on this singer although I have friends who heard her at the San Carlo immediately after the war. They say that apart from the excellent voice, which one can to some extent judge from the recordings, she has an imposing stage personality and is an outstanding actress. As far as recordings go the Columbia "Traviata" is very poor technically and does not give her a chance. It is I believe the oldest LP recording of an opera.

The Cetra "Tosca" is better and does more justice to the singers. But in my opinion the best recording including Guerrini is the Urania "Forza del Destino." The recording itself is very good and the cast even better. Don Alvaro is beautifully sung by Giuseppe Campora, who can also bring the dramatic moments to life and make your blood curdle! You will know what I mean if you listen to the recording; "Maledizione" and "Morta" from the last scene are good examples of the dramatic intensity of his interpretation, which at the same time never becomes vulgar. Anselmo Colzani as Don Carlo has a very suitably dramatic voice for the part although he does not use it with the flexibility of Campora. Miriam Pirazzini maintains the high standard with a Preziosilla which is full of life. Giuseppe Modesti is a good Abbot, and Fernando Corena gives an excellent account of Melitone, which of course is not surprising for a singer of his stature. And, last but by no means least, the subject of our letters, Adriana Guerrini. With the beautiful tone that is unique in her voice she sings a wonderful Leonora. Here is a soprano who can make her points and float her voice above everything without resorting to screaming. Her "Pace, pace" in the fourth act is thrilling. It is a pity that she has not received the publicity she deserves.

To close I would like to say that it is a most pleasant opportunity *The Saturday Review* gives its readers to shake hands across the world.

ALKIS MAGDALINOS.

Addis Ababa, Ethiopia.

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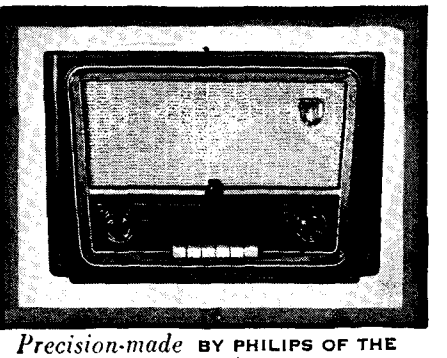

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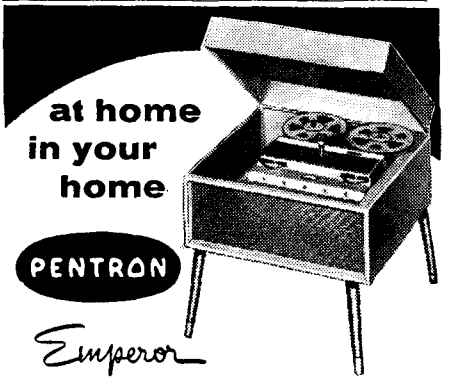

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Godhood; paternity.	198 105 62 180 145 67 7 156 12 111
B. Inhabitants of hilly coastal region of Morocco.	95 70 157 15
C. Decompose into constituent parts.	146 115 78 183 37 100 164
D. Incline the head in a special direction (2 wds.).	61 122 165 126 52
E. County seat of West Sussex, Eng., where a Norman cathedral was begun before 1100.	39 185 64 147 175 49 28 30 197 75
F. Extend beyond (a limit).	131 128 195 140 3 101
G. Without the knowledge acquired by reading or study.	99 144 152 116 46 21 200 33 69 66
H. "Saint" in Slovak place names.	48 187 167 106 120
I. Lady in the old riddle as to what she was made for, the answer being Word T.	133 172 87
J. To feed to repletion.	45 186 20 169 68 1 57
K. Spinous.	97 82 109 88 134 26 171 44 74
L. Village in England of uncertain identity whose inhabitants were proverbial for their follies.	5 191 17 104 8 150

DEFINITIONS	WORDS
M. Inhabitants of the earth living on the same meridian but on different sides of the equator.	18 79 59 72 25 154 42 114
N. More piquant in flavor.	121 192 89 56 107 188 162
O. Poignant, delicate repartee (2 wds.).	158 129 130 163 124 108 29 189
P. Take care of with fondness or indulgence.	148 190 50 161 141 93 11
Q. A good spirit.	96 40 184 138 118 77 127 92
R. The New Zealand morepork.	13 125 41 182
S. Afflicted with locomotor ataxia.	117 36 196 178 16
T. See Word I (3 wds.).	55 174 24 159 38 112 58 151 14 136 1[illegible]
	6 83 2[illegible]
U. From a particular bright point of view (4 wds.).	153 168 80 135 201 170 176 137 194 123 9
	6[illegible]
V. His horses were Hrimfaxi and Skinfaksi for twelve hours daily (Norse myth).	4 76 51 103
W. Shakespeare's word for quickly.	32 35 90 143 54
X. Abnormal propensity for exaggerating.	177 139 142 2 149 166 10 85 31 160
Y. Comedy, 1597, by Thomas Nashe, for which he was imprisoned as a subversive.	81 179 63 27 84 71 9 43 193 110
Z. Vital zest (3 wds.)	98 181 86 73 199 23 34 94 113 173
Z¹. Jostled rudely along.	155 119 132 47 53 60 102

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

		1 J	2 X	3 F	4 V	5 L	6 T		7 A	8 L	9 Y		10 X		11 P	12 A	13 R
14 T	15 B	16 S		17 L	18 M	19 T	20 J	21 G		22 T	23 Z		24 T	25 M	26 K	27 Y	28 E
	29 O	30 E		31 X	32 W		33 G	34 Z	35 W	36 S	37 C	38 T		39 E	40 Q	41 R	42 M
43 Y	44 K	45 J		46 G	47 Z¹		48 H	49 E	50 P		51 V	52 D		53 Z¹	54 W	55 T	56 N
	57 J	58 T	59 M	60 Z¹	61 D	62 A		63 Y	64 E	65 U	66 G		67 A	68 J	69 G	70 B	71 Y
72 M	73 Z	74 K		75 E	76 V	77 Q	78 C	79 M	80 U	81 Y	82 K		83 T	84 Y	85 X	86 Z	87 I
88 K	89 N	90 W	91 U	92 Q	93 P		94 Z		95 B	96 Q	97 K	98 Z	99 G	100 C	101 F	102 Z¹	
103 V	104 L	105 A	106 H		107 N		108 O	109 K	110 Y		111 A	112 T	113 Z	114 M	115 C	116 G	117 S
118 Q	119 Z¹	120 H		121 N	122 D	123 U		124 O	125 R	126 D		127 Q	128 F	129 O		130 O	131 F
	132 Z¹	133 I		134 K	135 U	136 T		137 U	138 Q	139 X		140 F	141 P	142 X	143 W	144 G	145 A
	146 C	147 E	148 P	149 X	150 L	151 T	152 G	153 U	154 M	155 Z¹		156 A	157 B		158 O		159 T
160 X	161 P	162 N	163 O	164 C	165 D		166 X	167 H	168 U		169 J		170 U	171 K	172 I	173 Z	174 T
	175 E	176 U	177 X		178 S		179 Y	180 A	181 Z	182 R	183 C	184 Q		185 E	186 J	187 H	188 N
	189 O	190 P	191 L	192 N	193 Y	194 U	195 F		196 S	197 E	198 A	199 Z	200 G	201 U			

Solution of last week's Double-Crostic will be found on page 28 of this issue.

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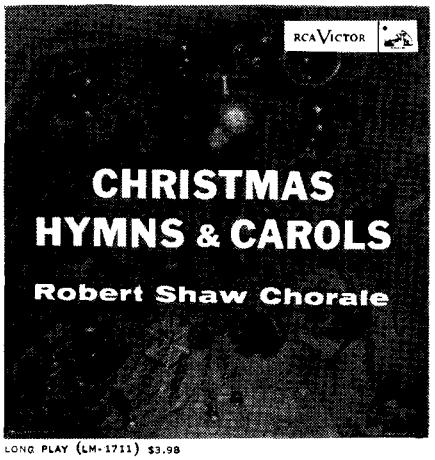

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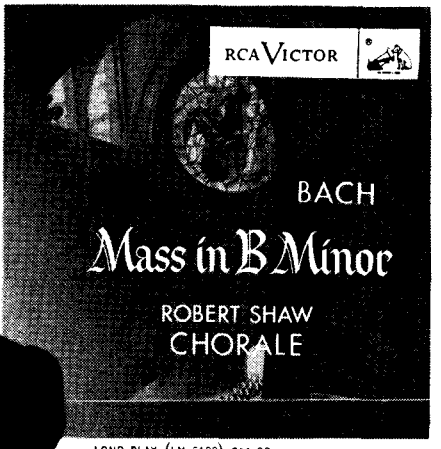

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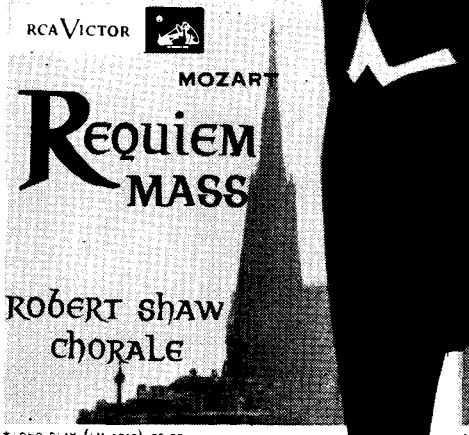

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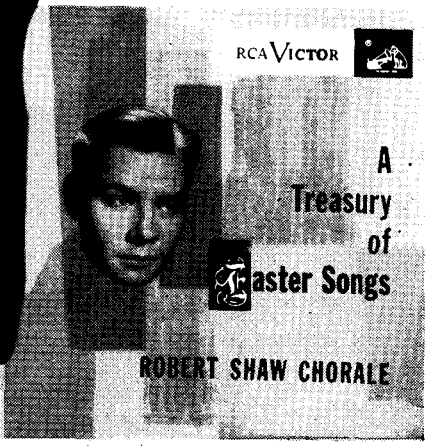

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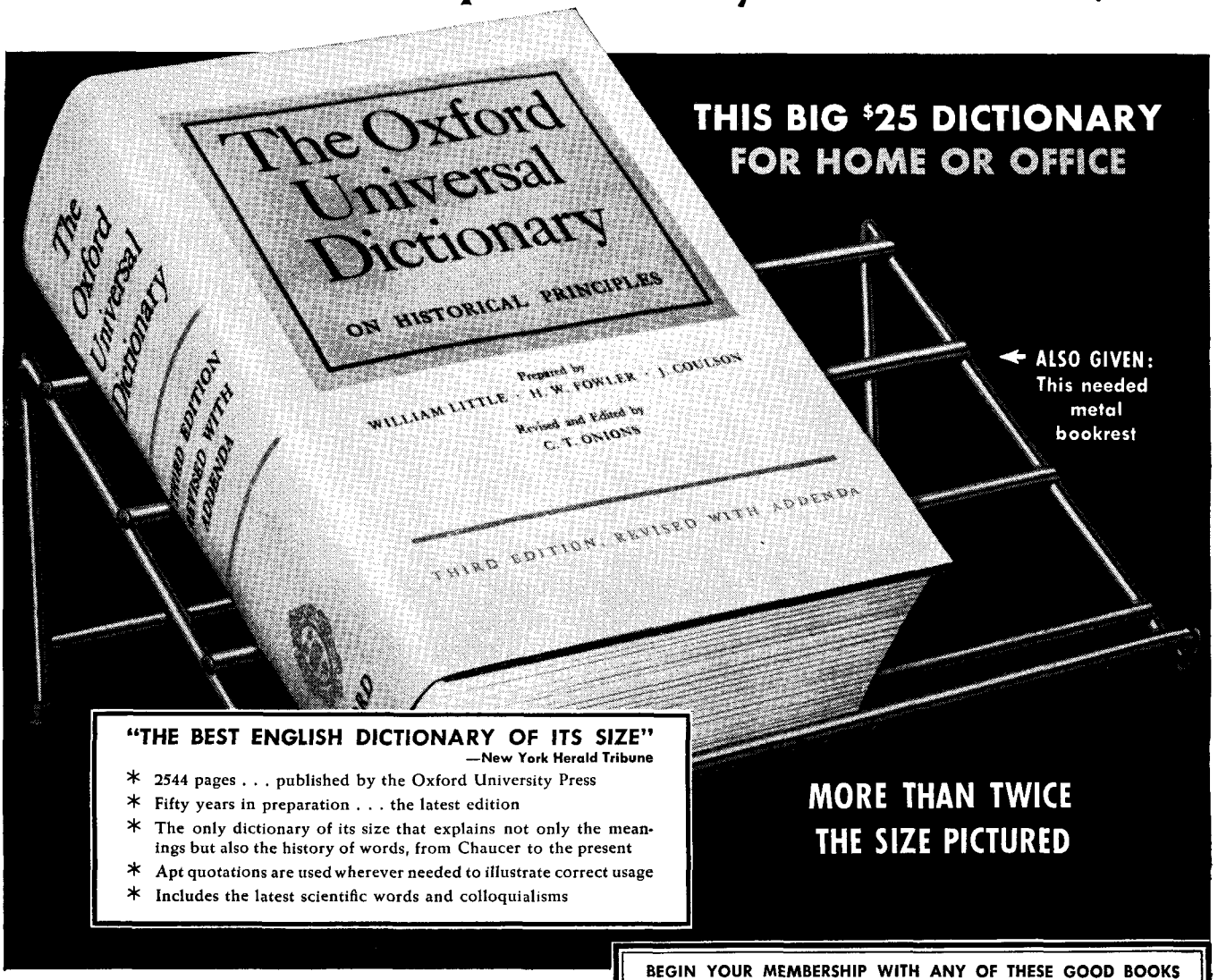
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